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中國言法

ELEMENTS

OF

CHINESE GRAMMAR,

WITH A

PRELIMINARY DISSERTATION

ON

THE CHARACTERS, AND THE COLLOQUIAL MEDIUM

OF THE

Chinese,

AND AN APPENDIX

Containing the *TA-HYOH* of CONFUCIUS with a TRANSLATION.

By J. MARSHMAN, D. D.

Serampore:

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PREFACE.

IN submitting to the public so large a work as this, with the view of its being merely a Key to a Language, the author begs leave to mention, by way of apology, certain circumstances relative to the work itself, and to the occasion which has led to its appearing in this extended form.

On completing the first volume of Confucius, early in 1809, it seemed desirable that it should be accompanied by some account of the language, which was accordingly given in a Preliminary Dissertation, of about a hundred pages. The research to which the writing of this dissertation led the author, drew his attention to the formation and structure of the language in a peculiar manner, and induced him afterward to examine with close attention, both the language itself, and every thing written on the subject which fell in his way. The liberality with which the Chinese work was encouraged, rendering it necessary to print a second edition of the first volume and the Dissertation before the second appeared, the author, on examining the materials he had been collecting since the first edition was published, found it impossible to compress them within the limits of a preliminary dissertation, without suppressing the greater part of them; upon which he determined on submitting the whole to the candor of the public in a separate work, resembling the Preliminary Dissertation indeed in its arrangement, but containing more than five times its original quantity of matter.

Before an account be given of the work itself, however, the author anticipates a very natural query, namely, on what ground he, who, though a resident in India, is at the distance of at least two hundred leagues from China, can be supposed to possess those advantages which may authorize his attempting to unfold the nature of the Chinese language. To this query, a simple recital of the train of circumstances which led him to engage in the study, though trifling in themselves, may possibly form an answer.

On the author's arrival in India in the year 1799, ideas which the perusal of accounts relative to the Chinese empire, history, &c. had excited in his mind even in his earliest youth,

recurred anew; and he found it impossible, when so near China, to divest himself wholly of the wish to become fully acquainted with both its history, and its language. The study of Bengalee and Sungskrit, however, seemed a paramount duty, and it was not till more than three years after his arrival, that he found himself at liberty to gratify his wishes relative to Chinese; when his brethren, on reviewing the various languages into which it appeared possible to attempt translating the Scriptures, advised him to devote himself with that view to the Chinese language. Finding the way thus open for him to indulge those wishes so long felt, he made every inquiry in his power respecting the nature of the language, and the most effectual means of acquiring it. He was however able to do little more than ascertain more clearly the object in view, till Mr. Lassar's arrival in Calcutta in the year 1805, when the Rev. Dr. Buchanan proposed to the author to enter on a course of study under him, with a view to the translation of the Scriptures. On his acceding, Dr. Buchanan persuaded Mr. Lassar to remove to Serampore, where he generously supported him the first year at his own expense.

As Mr. L. brought with him the best authors in the language, and two natives of China, the author found his wishes relative to Chinese, as he then thought, gratified to the utmost. Here, however, difficulties were to be surmounted: he had no dictionary or vocabulary of that language either in English or Latin; and Mr. L. knew little more of English than he himself knew of Chinese: the labour therefore of beginning to study Chinese *in Chinese*, without being assisted by a single sentence from a Chinese author translated into any language, was such as sometimes nearly staggered his resolution. With these means however, he was at length enabled to bring the first volume of Confucius through the press; three months after which he, for the first time, saw a Latin Chinese dictionary. This circumstance, which he owed to the politeness of the Catholic Missionary, P. Rodrigues, who, after spending twenty years in China, (and ten of them at Peking, as he informed the author,) was then proceeding to the Brazils, formed to him quite a new æra in the study of Chinese. It cleared up numerous obscurities in the language, and removed a multitude of doubts which unavoidably harassed him in groping his way in an unknown path with so little light. The assistance he thus obtained convinced him, that had he been furnished from the beginning with due helps, he should have made a greater progress in the language with far less labour. Still however he felt that the absence of them was not without its advantages. It had compelled him to form his own judgment of

the nature of the language: had he been favored from the beginning with the helps furnished by the labours of the Catholic missionaries, he should probably have been led to acquiesce implicitly in their ideas, and to tread precisely in their track; but having previously acquired some idea of the language, he was now enabled to appreciate what they had done, and to avail himself fully of their labours, while he still examined things for himself. As the Missionary, P. Rodrigues resided eight months in Calcutta, this enabled him to avail himself of his politeness to the full extent of his wishes relative to various points both in the grammar, and the pronunciation of the language; which he gratefully takes this opportunity of acknowledging.

Early in 1810, arrived at Calcutta from China, where he had resided for several years with the view of studying the language, Thomas Manning, Esq. who to an exquisite relish for the beauties of the Roman and Greek classics, adds a most respectable knowledge of Chinese. To the conversation and the frequent discussions he had with this gentleman, on the nature of Chinese, during his stay in Calcutta, a period of six months, he feels himself indebted for many ideas respecting the language, particularly its Tones, which, but for these discussions, had perhaps for ever escaped his research. With Mr. Manning's Chinese teacher, who had studied at Peking, he also had an opportunity of examining anew the monosyllables of the language with a view to the Peking pronunciation.

Such then was the way in which the author was led to engage in Chinese, and such, with the study of their best works, and daily conversation with his Chinese assistants, the means by which he has been enabled to collect and digest those ideas respecting the nature, origin, and peculiarities of the language, which he now submits to the judgment of the public.

The chief object of the following work is to illustrate the Grammar and Construction of the Chinese language; but in a language which differs so entirely from all others, it seemed impossible to do justice to either its Written or Colloquial medium, within the space generally allotted in other grammars to the letters and their various powers. To the author they seemed to deserve a separate essay: the grammatical part of the work is therefore preceded by a Preliminary Essay on the Characters and Colloquial medium of the Chinese.

In the First Part of the PRELIMINARY ESSAY, which is devoted to the Characters, an attempt is made to ascertain their *Origin*. Respecting this the documents are scanty; but the probability is, that they must have been invented at an early period. In the six lines ascribed to the emperor [illegible],* so many characters occur with the same sound, that had not the stanza been delivered in the written character, it is scarcely probable that it would have been preserved. The author has then endeavoured, he trusts with some degree of success, to trace the Formation of the characters, from the simplest of them to those most complicated in their form. It is pretty evident, that from certain delineations of the chief objects of nature, sufficiently rude, it is true, but still such as a strong fancy might associate with the objects, sprang the two hundred and fourteen Elements. Certain expressions of ideas once fixed upon, these formed a basis on which to erect a superstructure. Some of them were soon applied figuratively; in other cases certain additions placed above, below, or within, the original character, were supposed capable of representing other ideas. At length two significant characters were combined with the view of representing by the union of the two, a third, which, in the opinion of the writer, partook in some degree of the qualities of both. This once attempted, an almost boundless field presented itself to the view; each of these compound characters, became in its turn a primitive or root, to which an element, the head, the hand, the foot; fire, water, earth, stone, air, &c. being added, another idea was presented to the mind. If to a thousand of these primitives, only a hundred of the elements had been added, the result would have been a hundred thousand characters, produced by the combination of only three elements; but in perusing this essay, the reader will find, that these triple-compounds are still in many instances the primitive or root of a new character: in some cases this is extended to five, and in a few even to six elements united in one character, which however, still expresses only one idea. Thus then the reader will find, that from two hundred and fourteen Elements, proceed about one thousand six hundred Primitives; which producing each from three to seventy four Derivatives, constitute the great mass of the Chinese written language.

Had priority of existence been regarded, the latter part of the Essay, which treats of the Colloquial medium, would have preceded that on the Characters; as the Chinese, like other na-

* See page 541.

tions, conversed with each other long before they began to write. But the superior importance of the written medium seemed to entitle it to the priority: in recurring to Chinese, our minds are naturally carried to the Characters, which, commensurate in number with the ideas they are intended to express, and equally perspicuous in every age, as well as in every part of the empire, form the vehicle through which their best writers have conveyed instruction for nearly four thousand years, rather than to the Colloquial medium, so contracted in its powers, and varying in a certain degree in every province.

We are not however to infer that the Colloquial medium is unworthy of notice. Contracted as it may be, it has been from time immemorial the vehicle of oral communication throughout one of the largest empires in the world; and how a language containing little more than five hundred monosyllables, can have answered the same purposes as the most copious polysyllabic languages, may well form a subject of enquiry. Respecting them the mind seems naturally to ask, *What are* these monosyllables, which have, for thousands of years, performed so important a function? Have they been formed at random? or have they an intimate connexion with each other? Are they of a kind peculiar to themselves? or did they spring from any other language? These are questions which are treated pretty much at length in the Second part of the Preliminary Essay; the reader will there find the Sounds traced to their respective classes, the Initial and Final powers of the Colloquial medium fully detailed, and all the Monosyllables in the language given in Four Tables. After this, an enquiry is instituted respecting their probable origin, in which the fundamental sounds of the Chinese colloquial system are compared with those in the Hebrew alphabet, and the likeness shewn to be so faint, as to render it almost impossible that they could be derived from that source: this idea seems confirmed by an examination of the changes induced in forming various alphabetic systems from each other, as the Greek alphabet from the Phenician, and the Roman from the Greek. The fundamental sounds in the Chinese system are then compared with those in the Sungskrit alphabet, and a similarity evinced to exist, which may well furnish matter for enquiry. The author however, as he has no system to support, has contented himself with merely stating facts as they appeared to him, leaving his readers to form their own judgment.

For much of the latter part of this Preliminary Essay the author has to apologize, as not com-

ing strictly within the limits of his work. It is, the inquiry into the prevalence of the Chinese colloquial system in the alphabetic systems of certain surrounding nations, as the Tibet or Bootan alphabetic system, the Rukhung, the Burman, the Siamese, &c. which ends in shewing, that in the two latter and the former, the Sungskrit alphabetic system meets, and is greatly modified by the Chinese colloquial system, the Sungskrit alphabet appearing to have gone eastward to the precise point where the Chinese characters are disused; where, probably by the previous prevalence of the Chinese colloquial medium, it is compelled to assume sounds, and subject itself to tones, quite unknown in Hindoosthan. This examination led the author farther to enquire respecting the means by which the Sungskrit alphabet was thus carried towards China; and as it appeared highly probable that Boodhism was the medium, he could not resist the wish to avail himself of the advantages afforded by his situation and connections, for resuming the enquiry relative to the period in which this celebrated Hindoo Heresiarch lived, the result of which, the reader will perceive, affords presumptive proof, that this adversary of the Brahmans, the celebrated Chinese sage, the philosopher Pythagoras, and possibly Vyasa, the collecter of the Vedas, lived within a few years of each other. To this digression succeeds an account of the Chinese Tones, which, with a few remarks on the Canton pronunciation, concludes the Preliminary Essay.

This brings the reader to the GRAMMAR, which forms the great body of the work. In treating of the language grammatically, some difficulty occurred: the Chinese have in reality no ideas of grammar corresponding with ours; and while the Sungskrit language abounds with grammatical works, the author has not been able to obtain the least idea of any treatise of this nature in the Chinese language. The plan therefore, and the mode of execution, remained to be formed: and to him the most likely method of illustrating the language, seemed to be, that of confirming each position by examples from their best works, and of noticing carefully under each of the parts of speech any thing peculiar to the language. These are arranged under the five general divisions of Substantives, Adjectives, Pronouns, Verbs, and Particles, under which last are included the Adverb, the Preposition, the Conjunction, and the Interjection. To these is subjoined a sixth upon Chinese Syntax.

In selecting Examples for the elucidation of the parts of speech, the nature of the language

seemed to the author far more likely to be unfolded by including various authors in the selection, than by confining it to one, however excellent. Hence although Confucius is esteemed and perhaps with justice, the standard of Chinese style, recourse is had not only to all his works, but to *Tsung-tse*, his disciple, the author of the *Ta-hyoh*; to the sage's grandson *Tse-se*, who compiled the *Choong-yeung*; and above all to *Mung*, who lived nearly two hundred years after the sage. Nor did it seem advisable to confine it to the works produced in one age, or one period of literature; recourse has been had, therefore, to the whole of the Five King: to the *Ee-king* begun by *Fooh hee*, (Fo-hi;) and elucidated by the remarks of the great *Tchyeu* and of the sage himself;—the *Shoo-king* which treats of *Yao*, *Shun*, *Yu*, and *Thang*, the ancient Chinese emperors,—the *Shee-king*, the Collection of Odes so much extolled by Confucius, the *Lee-khee*, the great pattern and directory for Chinese manners and government; as well as to the *Tchin-ts'hyeu*, written by Confucius. Nor is it *restricted* indeed to the writings of those two periods: the commentaries of *Chyu-hee* and others, which owe their origin to the revival of literature under the *Soong* dynasty, in the eleventh and twelfth centuries of the Christian æra, and which in bulk far exceed the original text of *Confucius* and *Mung*, appeared too valuable to be overlooked in a grammar of the language: if the style of them be less concise and energetic than that of Mung, Confucius, and the more ancient authors, it is still pure and perspicuous in a high degree, and well calculated to illustrate the genius of the language. Recourse is also had to the 'Annals of China,' a work in forty two small vols. which extends upward to the period when the invention of fire was not as yet applied to the purposes of life, when the Chinese covered themselves with raw hides, and dwelt in the woods ignorant of marriage and the ties of blood; and downward to the accession of the present dynasty in A. D. 1641. The *Koo-wun*, also, a work in ten volumes, written by various hands, and often quoted in the Imperial Dictionary, has furnished its quota of examples; and the *Koo se-tshin-yuen*, a valuable work in two volumes, written in the fifteenth century, has been occasionally quoted. Nor have the works of the present day been overlooked; a modern and very copious Comment on the Four Books, has furnished several useful examples; and even the lighter pieces, &c. which contain forms of construction not esteemed admissible into graver compositions, have been occasionally used to illustrate a more familiar mode of expression: and where it appeared necessary, recourse has been had to correct modes of Colloquial expression. As the various parts of speech, and the syntax of the language, are thus illustrated

by nearly Five Hundred examples, selected from the writings of above three thousand years, the author feels a hope, that if the real nature of the language be not fully laid upon, there is yet such a foundation laid, as will eventually secure its being done. It was with this view that he preferred the labour of selecting examples from written works, to that of forming verbal ones; which method, though far more easy, would have carried in it less of sterling evidence; as verbal examples, formed on the spur of the occasion, must depend on the fancy and taste of the speaker, while examples from works which have stood the test of ages, remove all doubt, and, when accurately cited, place it within the power of others to detect any error in their application to the *rule in question*.

It may perhaps be urged; that a language so simple as the Chinese, surely needed not a grammar of above three hundred pages to lay it open; to which it may be replied, that had the object been merely that of *affirming* things, instead of *substantiating* them, a far less number of pages would have sufficed; and an Abridgement of this work, which will merely state grammatical positions explained at large elsewhere, may perhaps be brought into a fourth of the letter-press included in this work. But when it was necessary to substantiate every position, it seemed desirable that this should be done by examples from the best writings in the language. Further, as in so great a body of examples, many historical facts, and allusions to the manners, customs, and peculiar ideas of the Chinese, are necessarily brought before the reader, it appeared desirable to introduce them by some brief account of the context, in order to render them intelligible. Besides, in a language so singular in its construction, the mind seems to require something like an examination into the nature of the positions adduced, and some kind of enquiry respecting the analogy they bear to those in other languages, or to general grammar; the fact is therefore, that brevity has been studied to keep the volume from swelling to a much larger size.

On examining the various parts of speech, the reader will perceive, that the whole of Chinese Grammar turns on *Position*. Inflection, which constitutes so important a part of the grammar of other languages is wholly excluded by the nature of the Chinese language. Were

inflections to the number of only *seven*,* the utmost number an English verb admits, to be added to, (say) ten thousand characters, it would increase them to seventy thousand; and were they added to thirty thousand, the number would be swelled to above two hundred thousand, which would render the language too unwieldy for use. A Chinese character, therefore, simply expresses an idea; but whether that idea shall represent a Thing, a Quality inherent in some other thing, or an Action, must be ascertained wholly by its position, as in the English word *sound*, which, if preceded by an article, is a substantive, (a sound;) by a personal pronoun, a verb, (I sound, they sound;) if it receive an object, it becomes an active, or even a causal verb, (they sound the bell;) and lastly, if we add a substantive to the word with the article prefixed, by the caprice of the English language it becomes an adjective, (a sound vessel.) Thus does position alone, or, its being surrounded with certain other words, vary a word even in English, though custom renders us almost insensible to the fact. But while position thus imparts to numerous Chinese characters the force of divers parts of speech, there are many which either constant use, or the nature of the idea they represent, restrict almost wholly to one part: thus some characters, as 人 *yin*, a man, &c. are seldom used but as substantives, and a few others are on the same principle seldom found but as verbs. The alternate use of characters as substantives and adjectives admits of fewer exceptions; 好 *haò*, 'good,' is also 'goodness;' 高 *kao*, 'high,' is also 'heighth;' and 富 *foò*, 'rich,' is occasionally 'riches;' and on the other hand 仁 *yin*, 'goodness,' is also 'good;' and 智 *chee*, 'wisdom,' is often 'wise:' so little difference do the Chinese observe indeed between the quality in the abstract and as existing in some subject, that it is often doubtful which of the two ideas a character was primarily intended to express. With this exception, which by no means affects the general principle, the whole of Chinese Grammar depends on position.

A brief view of the various parts of the Grammar may not be useless. In examining the Substantives, the reader will find, that with Prepositive characters, so essential to the perspicuity of language, the Chinese are sufficiently furnished. Even here, however, the grand feature of the Chinese language is apparent: there are scarcely three of these prepositives which are not rendered so by position, and which have not another meaning when they do not precede a

* Love-est-eth; lov-ed-ing.

substantive. A little reflection indeed will convince us, that this in Chinese results from necessity: if a character be prefixed to another, it must be to express a certain idea; but if this idea were not previously associated with the prepositive character, it could convey none when prefixed.—In treating of the Adjectives, the Numerals appeared too important a class to be passed over in silence: an enquiry is therefore made respecting their probable antiquity. To this enquiry, and the examination of the various modes of Notation among the Chinese, the reader will find above twenty pages devoted.

In the *Pronouns*, which in Chinese form the various persons of the Verb, the reader will find the language by no means deficient. The chief of these are also pronouns *ab origine*, which is substantiated by quotations from their most ancient works. He will also find all the different classes of pronouns in Chinese, which exist in the most polished Western languages, as Personal, and Interrogative pronouns; Demonstratives, Possessives; the Distributive, the Indefinite, and Collective pronouns, in which latter class the language is rich beyond many others.—Relative to Number as applied to the pronouns, however, he will find a considerable variation between the style of conversation, and that of their best works; in the latter, the characters used in conversation to mark the number, are almost entirely unknown: an attempt is therefore made to trace the period of their introduction, which may possibly not be displeasing to the reader.—The feature which distinguishes the pronouns in the Indian languages, that of expressing Superiority by one class of pronouns, and Inferiority by another, is carried to a much greater length in Chinese, but in a different manner: to this part of the subject therefore, a separate section is allotted.

In treating of the Verbs, their various kinds are first considered, in examining which the reader will perceive the Chinese deficient in scarcely any one kind found even in the Greek language. But the Passive verb he will find to be *formed in* a manner peculiar to the genius of the Chinese language: the character which forms the passive verb, becomes either the verbal noun, or the participle; that is, either a substantive, or an adjective. In the former case the passive verb is formed by causing another verb which denotes receiving, &c. to govern that verbal noun, as 'I receive his *beating*;' in the latter, by admitting with the passive participle

a verb denoting existence, ability, &c. As this mode of construction however, is not always concise, the best Chinese writers, who knew nothing of verbs active or passive, have adopted it in comparatively few instances.—Respecting Moods, the reader will find that the Chinese language, without expressly naming the thing, contains examples of nearly every mode of action occurring in the Western languages: the Indicative, the Imperative, the Subjunctive, the Optative, &c. are exemplified by examples drawn from their best works.—Nor will the Tenses appear scarcely less clear. The simple verb is an Aorist, and has occasionally a past and a future meaning, as well as that of the present; the Present Definite is characterized by an adverbial character marking the present; the Preterperfect is formed by auxiliary verbs, and the addition of the time of the action constitutes what is termed, The Past connected with Time, which occasionally supplies the place of our Imperfect and Pluperfect. In the Future there is a degree of variety, there being one form to express the mere futurity of an action, and another to denote will or determination. On the head of Person and Number, the reader will find little more than the pronouns have furnished, as it is wholly the application of these to a character which forms both these distinctions. A view is then taken of the Substantive verbs, and of certain verbs which properly deserve the title of Auxiliary or Helping verbs. These, with a few observations on the nature of Chinese verbs, finish the fourth part of the grammar.

The Chapter on Particles includes the various kinds of Adverbs; the Prepositions and Postpositions; and the Conjunctions, which are arranged in three classes, as Copulative, Continuative, and Disjunctive. A view of the Interjections as expressing admiration, surprize, anger, grief, pity, concludes this part of the grammar. A sixth division embraces Syntax. Under this head, the reader will find a section on Compound Words, which are a class of words highly important in Chinese: among the first of these, are certain Particles, styled generic, for want of a more appropriate name: they are such as are applied to certain substantives, to mark the class or kind to which they belong; to which our 'piece, suit, case, pair, &c.' bear some resemblance. A few such are found in the Bengalee and other Indian languages; but in the Chinese they amount to more than eighty, which are here given, and exemplified by suitable sentences. After these follow Compounds used to express rank or pro-

fession in life; certain formed by repeating the same character; those formed by uniting two synonyms, and compounds formed by two characters differing from each other in meaning. Then follow remarks on the Syntax of Nouns, including the formation of compounds by the addition of 者 *tchyéa*, and the application of the Genitive particles, which alone solve many of the difficulties in Chinese construction. These are followed by remarks on the Syntax of Adjectives, of the Pronoun, the Verb, and the Particles. To this is added a short section on Chinese Punctuation.

After examining the language thus far, it appeared desirable to take a cursory view of Chinese Prosody. This the reader will find accordingly traced from the first appearance of poetic numbers among them, to the state of poetry at the present day, and the rules of Prosody laid down, and illustrated by examples from their poetic works.—In a language so extensive in its use, it seemed proper to enquire also respecting its Dialects. Here the reader will find some reflections on the colloquial and the written medium, as compared with each other; after which are considered the chief points of difference which the Canton dialect presents relative to the characters; and a few reflections on the comparative ease or difficulty of acquiring the Chinese language conclude the whole.

In perusing this work, the reader will have perceived many allusions, to similar modes of construction in the Sungskrit language, and its various dialects. These are intended to support no system; but are mentioned merely as facts which occurred to the author's recollection, while examining the nature of the Chinese language.

Candor requires, that the author should acknowledge the helps of which he has availed himself in the course of this work; and he frankly acknowledges, that he has consulted every work on the Chinese language which he has been able to procure. To this, respect for the public would have led him, had he not been impelled by a desire to comprehend fully the subject which occupied his attention: in his opinion, whoever undertakes to treat of any subject, is bound to examine and weigh, as far as in his power, every-thing already advanced thereon, that he may lay before his reader the best information the subject affords, and that

if he have nothing to offer beyond his predecessors, he may spare him the labour of perusing what is already well known. The authors to whom he has had recourse in the Preliminary Dissertation have been already mentioned. Of the Dissertation of his deceased friend, Dr. Leyden on the Indo-Chinese languages, while he is aware that his opportunities of gaining information were greatly limited, he still has a high opinion, as containing much information of an interesting nature. To the labours of Mr. Colebrooke in the Asiatic Researches, he acknowledges himself greatly indebted; and also to those of Mr. Bentley, to whom he feels particularly obliged for the two letters with which he was pleased to favor him relative to the age in which Boodh probably lived.

From various other sources he has occasionally derived hints, which he feels it difficult in all cases to retrace with precision. He however recollects that his attention was first turned to the six classes into which the Chinese divide their characters, by the Quarterly Review for May, 1811. The judicious remarks there made on the subject, induced him to enquire into the reality of the fact, which led him to passages in Chinese, treating of the six classes; and enabled him to examine their nature and origin, as laid down from page 41 to p. 52.

When he had printed off nearly half this work, he met with Fourmont's "Linguæ Sinarum Grammatica," which he examined with the utmost attention. As Fourmont has not however quoted a single sentence of ten characters from any Chinese work in support of his grammatical positions, and very few of even four, he could derive little assistance from him. In many instances indeed he is constrained to differ from that learned man. Where he found this necessary, he has stated his own ideas, with the respect due to the memory of Fourmont; but still with that freedom which becomes one who examines things for himself. For the extensive learning of Fourmont he has a high esteem; but his supporting the grammatical positions which he has laid down, by sentences formed by himself, has greatly injured his work. Had he allowed himself to examine the best Chinese works for authorities, and stopped where he found himself unsupported by these, he would have obtained a far more accurate idea of the language, and would have added exceedingly to the value of his work. That the true construction of a language is to be sought from its purest works, rather than from conversation, must be evident to those who reflect closely: for if the language of the best authors should agree

case in a system which regards moral evil as so trivial a thing, and wholly excludes a Deity, both as the object of filial fear, and as enlightening the mind. The reader will however find some ideas on human conduct and the nature of government, which are far above contempt.

The Chinese characters in this work are printed from Metal Types. It is hoped that this improvement, when brought to perfection, will essentially promote the cause of Chinese literature, as well as the dissemination of the Holy Scriptures; as while they add greatly to the legibility if not to the beauty of the Chinese characters, their being *moveable* enables us to print, in the *manner of the Tă hyŏ*, any Chinese work whatever, at an expense too by no means immoderate. Thus it will be easy to lay before the public, by degrees, every thing valuable in the Chinese language, in a page containing both a Translation and the Text itself; and the language may thus be rendered as familiar to the learned world, as any other oriental language deemed worthy of notice.

In the course of the work, the reader will often find reference made to the Chinese chronology: the dates given are those which their own Annals assign to the various transactions recorded in their history. On the subject of the Chinese chronology, it would be improper now to enter; the author would therefore merely observe, that while no judicious man will credit it implicitly, an examination into the degree of intrinsic evidence which the annals of a nation so ancient, really possess, will not be altogether unworthy the labour. The Annals of China, taken in their utmost extent, will synchronize with the chronology of Josephus, the Samaritan Pentateuch, and the Septuagint, rather than with that contained in our present copies of the Hebrew Text; and, according to the former, the highest pretensions of their own annals leave the Chinese inhabiting the woods, and totally ignorant of agriculture, nearly five hundred years after the deluge.

Should this work experience sufficient indulgence from the public, it is probable that, if life and health be spared, it will be followed by a Translation of the Imperial Dictionary, supposed to contain every genuine character in the language, which when printed in a convenient size, (for which the Metal Types are happily adapted,) will place the Chinese Language within the reach of any one to whom an acquaintance with it is an object of desire.

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ERRATA.

Page 10, transfer the explanation of Elem. 105 to Elem. 107, and *vice versa*.

Ele. 160, after "pungent," add "bitter."

Ele. 178, for "with," read "without."

Page 24, line 3, for "father," read "aged."

——25. dele from "sun," in l. 26, to "while," in line first, page 26.

——30. l. 27, after "placed," read "them."

——34. l. 22, for 在 read 才.

——36. note, for "Fifteen," read "Fourteen," and *vice versa*.

——48. l. 3, for "morning," read "evening." l. 21, for "a bone," read "a horn."

——49. for "bricks," read "tiles."

——52. l. 19, for "his," read "this."

——62. for "expanding," read "expanded."

——67. for "leather," read "the skin."

——79. l. 14, for "perverse," read "sudden."

——105. l. 24, for "crooked or winding stream," read "dog."

——108. l. 22, for "to fear," read "a horn."

——123. after 3, for the dash, read 9.

——for 5 read 9.

——139. l. 12, for "Greeks," read "Greeks'."

——182. last line, for "Part I." read "Part II."

——183. l. 20, for "naturally the case," read "particularly."

Page 197. l. 17, after "eat," dele "it."

——198. l. 12, for 惡 read 仁.

——199. l. 8, for "sixth," read "fifth."

——201. l. 16, for "he," read "though he."

——210. l. 1, for 昌 read 島.

——219. l. 6, for "sage's disciples; Who (among you,)" read "sage! Who of thy disciples," line 17, for 也 read 者.

——229, 366, 387, and 423, for [illegible] read 罔.

——258. l. 10, for "north," read "south," and *vice versa*.

——259. l. after "Ta-hyoh," dele "*Tse se*, the grandson of."

——260. l. 17, for 曰 read 日.

——271. last line, after "adjectives," dele "and which are."

——273. l. 15, for "me," read "myself."

——283. l. 1, change the first person to the 3d.

——290. l. 13, for 大 read 泰.

——293. l. 11, for "*Fooh*," read "*Hee*."

——310. l. 15, for "twelve," read "twenty."

——319 and 320, for [illegible] read [illegible].

——340. l. 9, after "way," dele "should I."

——348. [illegible]

——354. l. 16, for [illegible]

——355. l. 7, for [illegible] read [illegible].

——375. l. 12, for [illegible]

——398. l. 25, dele "a."

Page 395. l. 18, for "got," read "get."

—408. l. 16, 17, for "How severe!" read "Why so severe?"

—410. l. 6, for "instance," read "instancet."

—412. l. 9, for "know not," read "not."

—418. last line, for "year," read "month."

—420. do. for "*the disciple*," read "the younger brother and son;" and dele "paternal."

—421. l. 17, for [illegible] read [illegible].

—430, l. 2, and 4, for "severe," read "humble."

—432. l. 12, for "the living," read "life," for "the dead," read "death."

—442. l. 1 and 3, for "formerly," read "Ah!"

—445. line 11, for [illegible] read [illegible].

—446. line 9, and 11, for "heard'," read "asked."

—480. l. 15, for [illegible] read [illegible].

Page 480. l. 19, and 20, for [illegible] read [illegible].

— 483. last l. for "prince, the eldest son," read "the prince."

—486. l. 5, for "My," read "The people's."

—489. lines 10 and 12, for "respectful," read "steady."

—492. l. 10, for [illegible] read [illegible].

—500. l. 4, after "two," dele "strings."

—501. art. 2, read [illegible] before [illegible].

—508. art. 61, for "*Chhun yik t'hai suk*," read "*Yik t'hai chhun suk*."

——art. 65, read 三 before [illegible].

——art. 67, for 道 read [illegible].

—510. l. 10, for [illegible] read [illegible].

—520. change reciprocally "misery," and "happiness."

—555. l. 7, for [illegible] read [illegible].

—563. after "Concluding," read "collections."

Appendix, p. 7. l. 6, for [illegible] read [illegible].

To trouble the reader with *errata* in the Names of the Chinese characters, and the Tones affixed to them, seems scarcely necessary; a mistake of this nature (and the author trusts they are but few) is less important to any one not residing among natives of China; and those who enjoy this advantage, can easily correct any thing of this kind by the pronunciation of those around them.

N. B. After a few pages of the Grammar were printed off, the author thinking that it would assist the reader, if the meaning *of* each character were also placed underneath it, as well as included in the translation of the sentence, after p. 214 has attempted this as far as the idiom of the language would permit; and he hopes the goodness of the reader will excuse the omission of it in the first few pages.

DISSERTATION

ON THE

CHINESE LANGUAGE.

IT is seldom without reluctance that the mind enters on the examination of philological subjects. In their own nature dry and uninviting, they are scarcely capable of being rendered interesting, even when the subject of them is a language well known. But when the attention is requested to one so little known as the Chinese, and confessedly so full of difficulty, there is reason to fear, that the utmost candor in the reader will be scarcely sufficient to carry him, with any degree of pleasure, through a work of this kind.

Yet there are circumstances which seem to render the Chinese language in some degree worthy of notice. It is peculiar in its nature, differing in its principle from every other language of which we have any idea. It has been carefully cultivated, and tenaciously preserved from every foreign mixture, by one of the most ancient and populous nations in the world. It contains a number of treatises on morals and government, which in point of antiquity exceed the most ancient writings of the western world; and the maxims contained in which, embodied in the discourses and precepts of a later philosopher, have for more than two thousand years, preserved that do-

minion over the minds of the Chinese, which has survived the shock of revolutions, and compelled conquerors themselves to adopt them as the best mode of giving stability to their thrones. It is further said to be at this day the medium of communication among nearly a third of mankind. When we consider these facts, and reflect on the intercourse which we now have with the Chinese nation, and which the growing state of the British empire in the East is by no means likely to lessen, some acquaintance with the nature of this language may be reasonably expected to appear desirable to the lovers of philology in general.

The information hitherto communicated respecting this language, has by no means been sufficient to remove the obscurity which has so long hung over it: it has borne a stronger resemblance to a sudden but transient flash of light, which, darting on some large and undescribed object, serves merely to disclose its size without conveying any distinct idea of its shape, than to that calm and steady light, which, giving us an opportunity of contemplating an object at leisure, enables us to form a just idea of its proportion, and leads us to the discovery of its nature and qualities. It is, however, far from being the intention of the writer of this dissertation to intimate, that to communicate such a degree of light as shall fully elucidate the language, is within his power: such a work will be much more rationally expected as the effect of the united labours of many. It will, notwithstanding, be obvious, that if efforts be not made for communicating such information as may from time to time be obtained, this effect can never be produced; and that, to lay before the public, in an unassuming manner, whatever ideas on this subject, any one may have an opportunity of acquiring, is the indispensable duty of

all who feel interested in the advancement of general knowledge, and the consequent happiness of mankind. This will, he trusts, form a sufficient reason for his thus attempting to communicate such ideas relative to this language, as have been obtained in the course of nearly seven years' study; and, with the candid and liberal, be esteemed a sufficient apology for the imperfections they may notice in this work.

An interval of three years, which has elapsed since the first edition of this dissertation was published, has enabled the author to weigh maturely what was therein advanced; and the result has been, that although few of the facts then mentioned have appeared unfounded, a much greater degree of information has been obtained, which it would be ill requiting the indulgence already experienced from the public, to forbear communicating in a second edition.

That the Chinese is a singular language, will be readily acknowledged. But although it differs widely in its principle from every alphabetic language, a thorough investigation of the subject, will probably remove many of the mistakes hitherto entertained respecting it, and perhaps evince, that though totally different in its nature, it is little less regular in its formation, and, (were the means equally within our power,) scarcely more difficult of acquisition, than Sungskrit, Greek, or even Latin.

It may assist us in forming a just idea of this language if we first examine the Nature and Formation of the CHARACTERS,—then the SOUNDS affixed to them;—and afterward their GRAMMATICAL CONSTRUCTION, or the manner in which they unite with each other in forming sentences.

OF THE CHARACTERS.

THE CHARACTERS of the Chinese Language demand our first attention, as they form the most important part of a language which speaks to the eye rather than to the ear; and which, though rich and copious in a high degree, as it relates to the Characters, is poor beyond any other language, if we regard merely its enunciated Sounds. The former might indeed, without any degree of violence, be separated from the latter, and clothed in the variegated enunciation of the West to the highest advantage.

These characters answer properly to the (written) *words* which compose other languages: no one of them forms a proposition; no one includes within itself the force of a noun and a verb, of a substantive and its adjunct, or an action and its object, in any other way than compound words in the Greek and the Sungskrit languages. However complicated any character may appear, still the compound, though it embrace six or seven characters, like compounds in Greek and Sungskrit, expresses only one idea, and still remains a substantive, an adjective, a verb, &c. as capable of union with other characters as the simplest character in the language. Nor is any difference of gender, number, or case, in the nouns; or of mood, tense, or person, in the verbs, expressed by any alteration in the character: these are all either inferred from the connection, or expressed, as in English, by certain auxiliary characters.

The specific difference then between the Chinese and other languages,* lies wholly in the *principle* on which the characters or words are formed: these being formed in the latter by the union of the Letters of the Alphabet, in the former by the union of certain Elementary Characters intended to represent the principal objects of sense.

Before we enter further on this subject, it may not be improper to premise, that if, as is affirmed by the author of the "Philosophical Inquiry concerning Language and Universal Grammar," the truth be, "that every medium through which we exhibit any thing to another's contemplation, is either derived from *natural attributes* (or objects) and is then an Imitation; or else from *accidents quite arbitrary*, and is then a Symbol;"† while written *words* are necessarily *arbitrary Symbols*, (since the words Mountain and River exhibit to the mind no idea of these two objects except by arbitrary association,) it will follow, that *characters* intended as Imitations of natural objects, faint and rude as the resemblance may be, are capable of forming the basis of *another* mode of communicating ideas, totally different, it is true, from the Alphabetic;‡ but perhaps not less congruous with the nature of things. This at once describes and *defines* the Chinese Characters. They are, this "other

* It may be proper to observe here, that, throughout this work, the term language, when applied to the Chinese, refers to the Characters, rather than to the Sounds; to which the term most properly applies; the former on the most accurate computation, out-numbering the latter, by nearly ten to one.

† See Harris's Hermes, page 330.

‡ In the former edition, the alphabetic mode of writing was denominated the Symbolic, while the Chinese was termed the Imitative. But as all the Chinese characters beside the Elements, must necessarily be Symbols as really as written words, since they signify by compact or agreement certain ideas, the term "Symbolic," being in a certain degree common to both systems, seemed unfit to designate either. In this edition, therefore, both systems are designated from that which constitutes the basis of each, the Western system being termed the Alphabetic, and the Chinese the Imitative.

mode" alluded to by HARRIS, namely, IMITATIONS of certain *natural objects*, combined in a variety of forms, in order to exhibit things and ideas "to the contemplation of others."

OF THE ELEMENTS.

AMONG the Chinese Characters, those which are generally styled the ELEMENTS, have the *first claim* on our attention. These are in number, *Two Hundred and Fourteen*, and consist of strong linear and angular strokes, which advance in number from one to fifty-two, and include every variety with respect to length, from the simple apex, to the longest oblique stroke, as well as that variety of position, which results from the oblique, the horizontal, and the perpendicular. It is, however, worthy *of remark*, that *circular* forms are excluded. Whatever of this nature appears in any character, is merely fancy and embellishment, and no way essential to the meaning of the character. Nor does the thickness or fineness of the stroke alter the meaning, any further than as indicating, in certain cases, whether the stroke has been struck upwards or downwards: that circumstance, in several instances, forming the specific difference between two characters apparently alike in form. The Elements follow in the order they preserve in the Imperial Dictionary.

THE

ELEMENTS

OF THE

CHINESE LANGUAGE.

1 一 *Yih.* One, [illegible] the sa[illegible] alo[illegible]

2 丨 *Kw[illegible]n.* St[illegible]ght, [illegible]rpendicu[illegible]

3 丶 *Chy[illegible].* Th[illegible] [illegible] character for [illegible]d, ca[illegible], &c.

4 丿 *P'hih.* An oblique stroke. Pro[illegible] [illegible] it [illegible] to arrive at.

5 乙 *Yih.* The 2d character in [illegible] for the cycle; crooked; interrupted.

6 亅 *Khyüh.* Hooked; to drag as by a hook.

II Strokes.

7 二 *Yee.* Pronounced Urr, Two.

8 亠 *T'hou.* No certain meaning found.

9 人 *Yin.* Man; mankind; rational creatures.

10 儿 *Yin.* An ancient character for man.

11 入 *Yih.* Within; to enter; to obtain; the end.

12 八 *Pih.* Open; eight, formed from two, and their opposite or counterpart.

13 冂 *Hhyoóng.* An empty waste; far distant; a desert.

14 冖 *Myéh.* To overshadow, to cover as with a napkin, &c.

15 冫 *Ping.* Cold; an icicle, water congealed by cold.

16 几 *Kee.* A support, as a seat or a low table.

17 凵 *Khán.* A large aperture, a cavern.

18 刀 *Tou.* Any kind of knife; a sword; to cut deeply.

19 力 *Lih.* Strength; diligence; a servant.

20 勹 *Pao.* To lap or roll up; a man bent.

21 匕 *Pee.* A spoon, the two sticks with which the Chinese eat.

22 匚 *Fwang.* A box or chest; formerly used to signify square.

23 匸 *Hhee.* A receiver, by some said to be a strainer, &c.

(9) In composition 亻 (18) In composition 刂

24 十 *Shĭh.* Ten.

25 卜 *Pŏh.* To divine by the tortoise.

26 卩 *Tsyĕh.* A knot; a joint of the finger, &c.

27 厂 *Hàn.* A cave, an overhanging shore.

28 厶 *Tse.* A seducer, an adulterer; base, mean, low.

29 又 *Yeù.* Again, moreover; also to help.

III Strokes.

30 口 *Khoù.* The mouth; an opening Pronounced *kheong*, empty.

31 囗 *Wy.* Circular, encircling, the ancient character for a country.

32 土 *T'hoó.* Earth, clay; one of the five Chinese elements.

33 士 *Sé.* Learned. The first of the four classes in China.

34 夂 *Cheé.* To follow.

35 夊 *Shwui.* Slow or gentle walking.

36 夕 *Tsĭh.* The evening.

37 大 *Tà.* Great; the beginning; also fat.

38 女 *Nyù.* A female, one unmarried.

39 子 *Tsé.* Increase; a son, a daughter; to love a child; a term of respect.

40 宀 *Myen.* A roof or shed; the first advance made toward a house.

41 寸 *Ts'hwun.* A Chinese inch, about 1⅓ English.

42 小 *Syaó.* Little, light, narrow.

43 尢 *Wang.* Crooked, lame; deformed.

44 尸 *Sheé.* Stretched out as dead, a corpse, a deceased ancestor.

45 屮 *Tch'hyĕh.* The first bud of grass, trees, &c. formerly used for grass.

46 山 *Shyān.* A mountain.

47 巛 *Tch'hyun.* The ancient character for a stream or river.

48 工 *Koong.* Art, fine workmanship, &c.

49 己 *Keé.* Self; myself, thyself, himself, &c.

50 巾 *Kin.* A handkerchief or napkin, a head-dress, &c.

51 干 *Kan.* An opposing; a kind of shield; the mouth of a river.

52 幺 *Yao.* Small, short, contracted; a little one.

(43) 尢 Comp. 尢 尣 尣 兀

53 广 *Yen.* A shelter; a [illegible] of a house.

54 廴 *Yin.* Continued walking, to proceed [illegible].

55 廾 *Kung.* The [illegible]

56 弋 *Yih.* To throw a [illegible] the head of [illegible]

57 弓 *Koong.* A bow.

58 彐 *Khee.* Great, [illegible], &c.

59 彡 *Tshyan.* The plumage of a bird; a fine appearance.

60 彳 *Ch'hih.* A small [illegible] step.

IV Strokes.

61 心 *Sin.* The heart, the [illegible], &c.

62 戈 *Koo.* A sort of spear.

63 戶 *Hoo.* A door; [illegible]

64 手 *Shyeu.* The hand.

65 支 *Tchee.* The branches of a tree; [illegible]

66 攴 *P'hŏk.* A light or gentle striking.

67 文 *Wun.* Well-proportioned, beautiful, elegant, good.

68 斗 *Tow.* A measure containing about 12 lbs.; a vessel for wine.

69 斤 *Kin.* A weight of about [illegible].

70 方 *Fwang.* Square; right.

71 无 *Woo.* Nothing; without; [illegible]

72 日 *Yih.* The sun, the power of the heavens, a day.

73 曰 *Yuĕh.* To say, [illegible], speak.

74 月 *Ngyuĕh.* The moon, a month.

75 木 *Mŏh.* A tree, the stem of any plant; wood.

76 欠 *Khyen.* To get [illegible]

77 止 *Tchee.* To stop; [illegible], rest.

78 歹 *Tai.* Evil, [illegible]

79 殳 *Shoo.* A [illegible] weapon [illegible]

80 毋 *Woo.* Not, [illegible]

81 比 *Pei.* A comparing, [illegible]

---

(1) In Comp. 彑 彑 (2) In Comp. 忄 ⺗ (3) In Comp. 扌 (4) In Comp. 攵

82 毛 *Mao.* [illegible]

83 氏 *Shee.* [illegible] family [illegible]

84 气 *Khee.* Air, vapour, [illegible]

85 水 *Shooi.* Water, the first element.

86 火 *Ho.* Fire, the third element.

87 爪 *Tchaó.* [illegible] claws.

88 父 *Foó.* A father, the head of the house.

89 爻 *Hyao.* To [illegible]

90 爿 *Tchoang.* [illegible]

91 片 *Phyen.* [illegible]

92 牙 *Ya.* [illegible]

93 牛 *Nyeu.* A cow.

94 犬 *Khyuen.* A dog.

V Strokes.

95 玄 *Hyuen.* [illegible]

96 玉 *Yŏ.* A gem [illegible]

97 瓜 *Kwa.* A melon, [illegible]

98 瓦 *Ngwa.* Tiles [illegible]

99 甘 *Kan.* [illegible]

100 生 *Sang.* [illegible]

101 用 *Yong.* [illegible]

102 田 *Theen.* [illegible]

103 疋 *Phŏ.* [illegible]

104 疒 *Tsih.* An ailment, [illegible]

105 癶 *Phee.* [illegible]

106 白 *Pah.* White, the [illegible]

107 皮 *Phĭ.* [illegible]

108 皿 *Ming.* [illegible]

109 目 *Moh.* The eye, [illegible]

110 矛 *Meu.* A long [illegible]

(85) In Comp. 氺 氵 (86) In Comp. 灬 (87) In Comp. 爫 (94) In Comp. 犭 (96) In Comp. 王 (109) In Comp. [illegible]

140 艸 *Ts'ao.* Grass; plants of every kind.

141 虍 *Hoo.* Beautifully [illegible].

142 虫 *Ch'hong.* Insects of all kinds.

143 血 *Hyih.* Blood.

144 行 *Hing.* To walk; to act; a course; deeds.

145 衣 *Ee.* The clothing of the upper part of the body.

146 襾 *A.* To cover.

VII Strokes.

147 見 *Kyen.* To see; to visit; to appear.

148 角 *Keŏ.* The horn; [illegible].

149 言 *Nyen.* A word; to speak; discourse.

150 谷 *Kŏ.* A [illegible].

151 豆 *Tow.* A [illegible] vessel; leguminous plants.

152 豕 *Ch'e.* A hog or pig of any kind.

153 豸 *Lee.* All animals without feet.

154 貝 *Poei.* A shell; precious; a pearl, &c.

155 赤 *Tch'hih.* Red; a naked [illegible].

156 走 *Tsoü.* To go quickly; to run.

157 足 *Tsih.* The foot; full, enough, sufficient.

158 身 *Shin.* Self, myself, thyself, &c. The body or person.

159 車 *Kyu.* A carriage of any kind.

160 辛 *Sin.* Bitter; pungent.

161 辰 *Shin.* The time from about 7 to 9 A. M.; [illegible].

162 邑 *Yih.* A place surrounded with walls, a city.

163 辵 *Ch'hih.* A sudden going and stopping; [illegible] by motion.

164 酉 *Yeŏ.* The time from 5 to 7 P. M. Ripe, mature.

165 釆 *Pyen.* To distinguish, to separate.

166 里 *Lee.* A village of 25 houses, a dwelling; a Chinese mile.

VIII Strokes.

167 金 *Kin.* One of the five Chinese elements; metals in general.

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(140) In Comp. 艹 (162) In Comp. 阝 placed on the right. (163), In Comp. 辶

168 長 *Ch'ang.* Long, [illegible]

169 門 *Men.* An outer [illegible]

170 阜 *Feu.* [illegible]

171 隶 *Tai.* [illegible]

172 隹 *Tchoui.* A generic name for all kinds [illegible]

173 雨 *Yu.* Rain.

174 青 *Ts'ing.* Azure, the [illegible]

175 非 *Fey.* Not, false, [illegible]

176 面 *Myen.* The face, the [illegible]

177 革 *Keh.* [illegible] change.

178 韋 *Wy.* [illegible]

179 韭 *Kyeü.* A certain pot herb.

180 音 *Yn.* Sound, [illegible] either vocal or instrumental.

IX Strokes.

181 頁 *Yeh.* The head [illegible]

182 風 *Fong.* The wind [illegible]

183 飛 *Fey.* To fly as a bird.

184 食 *Tchih.* [illegible] dressed [illegible]

185 首 *Sheü.* The head [illegible]

186 香 *Hyang.* Odour, fragrance of wood, musk, &c.

X to XVII Strokes.

187 馬 *Mà.* A horse, [illegible]

188 骨 *Kŭh.* Bones, [illegible]

189 高 *Kao.* High, [illegible] eminent, noble.

190 髟 *Pyao.* [illegible]

191 鬥 *Teú.* A fight [illegible]

192 鬯 *Tchyáng.* [illegible]

193 鬲 *Lih.* A [illegible]

194 鬼 *Kuy.* [illegible]

195 魚 *Yu.* A fish [illegible]

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(170) In Com[illegible] 阝 placed on the left.

196 鳥 *Nyaŏ.* A general name for birds.	203 黑 *Hĕh.* Black, dark; darkness.	210 齊 *Tsee.* To arrange, to level; [illegible] order, [illegible]
197 鹵 *Loò.* Unrefined salt, salt water.	204 黹 *Tchee.* Needle work, embroidery.	211 齒 *Tchee.* The upper [illegible] teeth, a year.
198 鹿 *Lŭh.* A stag.	205 黽 *Mŭng.* [illegible] frogs, weak exertions.	212 龍 *Loong.* A dragon.
199 麥 *Mĕh.* Wheat, corn.	206 鼎 *Ting.* A pot [illegible] feet, used in cooking.	213 龜 *Kuy.* A tortoise.
200 麻 *Ma.* Hemp, &c.	207 鼓 *Koò.* A drum; to beat a drum.	214 龠 *Yŏh.* A musical instrument made of a reed.
201 黃 *Hwang.* Yellow, [illegible] colour of the earth.	208 鼠 *Shŭ.* A rat, a mouse, &c.	
202 黍 *Shŭ.* [illegible], &c. [illegible]	209 鼻 *Pee.* The nose.	

These elements enter into the composition of all the characters of the Chinese Language; every other character is said to contain at least one of these, and most of them are formed by the union of several, proceeding from one to seven or eight. Some of them, it is true, are abbreviated for the sake of facilitating their union with others, (specimens of which may be seen at the foot of the page in the foregoing Synopsis of Elements,) and in some of the compounds, a part of certain characters alone appears; but in the greater number, every character may be distinctly traced, either in its proper or abbreviated form.

ON THE ORIGIN OF THE CHARACTERS.

Relative to the *Origin* of the elements and the other characters we are left almost entirely to conjecture. The invention of twenty-four elements which void of meaning themselves should yet constitute words, signifying, by *compact*, distinct ideas according to Harris,* has been esteemed so extraordinary as almost to transcend the powers of the human mind. It is not easy to determine whether this mode of expressing ideas, or the Imitative adopted by the Chinese, be the most ancient, but the latter seems more simple and obvious, and hence more within the reach of the human mind. However difficult it might be to invent and combine letters so as to form words which might convey ideas, that, when men wished to retain or convey to each other the idea of an object, it would be natural for them to trace in some rude manner an imitation or character, which might in their opinion serve to represent it, is evident, not only from the practice of travellers and others unacquainted with the principles of drawing, but even from that of children, who, in their juvenile frolics, often amuse themselves in thus attempting to portray objects which forcibly strike their attention.

The Chinese in general ascribe the invention of the characters to *Fo-hhee*, to whom they also attribute the institution of marriage, the introduction of

* "A word may be defined, a voice articulate, significant by compact." Hermes, page 328. See also page 314 of the same work: "The [illegible] (the [illegible]), in all their [illegible] of Words and Sentences, make a part of their [illegible] significant by compact."

clothing, &c. Some however, give the honor of the invention to *Ts'hang-kih*; while others say that he merely improved the characters invented by *Fo-khee*. Still, respecting *Ts'hang-kih* they are divided in opinion; some esteem him one of *Fo-khee's* ministers, while others place him in the reign of *Hwang-tee*,* the inventor of the cycle (of sixty years,) and of certain useful arts. *Ts'hang-kih* is said to have resided in *Yang-woo*, and to be buried in *Lee-hyang*. Relative to this subject, the following extracts† from the Annals of China, in forty-four thin volumes, are laid before the reader, not as worthy of unlimited credit, but as probably furnishing the best account the Chinese can give, or which we therefore, at this distance of time, are likely to procure. "*Fo-khee* formed the written characters, and introduced them instead of the knotted cords before in use." A Chinese annotator adds, that he cut them in wood, in order to give stability to the invention. But in another part of that volume the invention of them is ascribed to *Ts'hang-kih*, in the following words: "*Ts'hang-kih* was a man of extraordinary capacity: he was ac-"quainted with the art of writing even from his birth. When grown up he "resided near the mountain *Yang-hyu*, to the north of the river *Lo-shooi*, "which is in *Yin-woh*. There meeting one day with a tortoise, and ob-

* It is well known, that the pretensions of the Chinese monarchy to antiquity extend somewhat beyond the flood, according to the generally received computation of time since that event; for which reason the Catholic Missionaries are said to have applied to the Pope for leave to use the chronology of the Septuagint. Some future opportunity of taking up the subject of the Chinese chronology may perhaps offer; but at present I would only observe, that the emperor *Hwang-tee*, who is by some esteemed the real founder of the Chinese monarchy, died according to the Chinese Annals [illegible] years before the flood, as the common computation of that event stands; but according to Dr. Hales's computation, lately published, [illegible] years after it. Three emperors are said to have intervened between him and the great Yaou. Whatever may be thought of the Chinese chronology, however, the account of *Hwang-tee* is not very credible. He is said to have reigned a hundred years, and to have died at the age of a hundred and eleven. Granting that he did reign a hundred years, still it is not very probable that government should be intrusted to a boy of eleven years old in that early age of the world.

† See *Kang-kien*, Vol. I.

" serving its shell distinctly and beautifully spotted, he took it home, and " thence formed the idea of representing things around him. Looking up- " ward, he carefully observed the figures presented by the stars and the hea- " venly bodies : he then attentively considered the beautifully variegated shell " of the tortoise, the wings of birds, the form of mountains, rivers, &c. and at " length formed the written characters." It is added, in the genuine oriental stile, that when the characters were formed, heaven poured down food in abundance, and the evil spirits filled the night with howlings.

The reader will judge for himself relative to the degree of credit due to this ancient tradition ; but the first efforts of this kind were probably attempts to delineate the *objects of sense* around. Whether such imitations would bear any likeness to the thing represented, is another question : that this would be intended, seems more than probable ; but that the resemblance should be in many cases so exact as of itself to demonstrate the object represented, is scarcely to be expected.* Nor is any thing of this kind intended to be

* It may not be amiss, however, to subjoin here, the opinion of Sir Wm. Jones on the subject of the Chinese characters, a name deservedly dear to every lover of literature : " We have ocular proof that the few radical characters of the Chinese were originally (like ours astronomical and chymical symbols) the Pictures or outlines of visible objects, or figurative signs for simple ideas, which they have multiplied by the most ingenious combinations, and the liveliest metaphors." *Asiatic Researches, Vol. ii. page 370.*

To this may be added the opinion of a Chinese writer on the subject, as quoted by Sir Wm. Jones : " According to a Chinese writer, named *Li Yang Ping*, the ancient characters used in his country were the outlines of visible objects, earthly and celestial : but as things merely intellectual could not be expressed by those figures, the grammarians of China contrived to represent the various operations of the mind by metaphors drawn from the productions of nature. Thus the ideas of roughness and of rotundity, of motion and rest, were conveyed to the eye by signs representing a mountain, the sky, a river, and the earth ; the figures of the sun, the moon, and the stars, differently combined, stood for smoothness and splendour, for any thing artfully wrought, or woven with delicate workmanship ; extension, growth, increase, and many other qualities, were painted in characters taken from clouds, from the firmament, and from the vegetable part of the creation ; the different ways of moving, agility and slowness, idleness and diligence, were expressed by various insects, birds, fish and quadrupeds.

affirmed respecting the elements. They are laid before the reader simply as *Elements*; and every man will judge for himself respecting any real or imaginary resemblance between the *head*,[1] the *hand*,[2] the *heart*,[3] the *mouth*,[4] and the characters by which these are represented.*

To some it may be interesting if we enquire *what* objects among those of sense have been selected, for the sake of forming the basis of this medium of communication; and though we can scarcely imagine, that, while most of the languages formed on the Alphabetic plan bear evident marks of being formed rather by accident than design, a number of Chinese sages should have sat "in deep divan" in order to select certain objects as the basis of the Imitative system, we shall yet find these elements include most of those objects of sense which are remarkably obvious; few being omitted, which from their form or frequent use might be likely to attract notice. They include the most remarkable objects of nature, as the sun, the moon, a river, a mountain, fire, water, earth, wood, stone, &c; the chief parts of the human body, as the head, the heart, the hand, the foot, the eye, the ear, &c.; the principal parts of a house, as the roof, the door, &c. as well as those utensils most frequently in use, a knife, a spoon, (or chop-stick,) a seat, a box, a staff, &c. Domestic animals also find a place here, as the goat, the cow, the horse, the dog, &c. Nor are the grand

rapid. In this manner passions and sentiments were traced by the pencil, and ideas not subject to any sense were exhibited to the sight, until by degrees new combinations were invented, new expressions added; the characters deviated imperceptibly from their primitive shape, and the Chinese language became not only clear and forcible, but rich and elegant in the highest degree." *Asiatic Researches, Vol. ii. page* 195.

* The intelligent reader will easily see that the likeness of these Imitations to the objects they were intended to represent, enters but little into the principle on which the Chinese language is formed; had the likeness existed wholly in imagination, the principle would have been the same, namely that of *uniting two* (or more) SIGNIFICANT *characters in order to form a third*.

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1 首 2 手 3 心 4 口

supports of life omitted, grain, pulse, flesh, fish, &c.; nor the elements, water, fire, earth, &c.; nor the primary relations of society, father, mother, son, daughter. We find also among these not only a character to denote the body, but one representing the soul or spirit, (when departed), as well as characters denoting certain articles used in worship.—— *Qualities*, though more difficult of representation, are not wholly overlooked; yet all the elements expressive of these, scarcely amount to thirty; among which will be found such as most obviously strike the senses, as great, small, straight, crooked, dark, white, high, low, long or wide, &c.——To express *actions* by appropriate symbols, seems a task still more difficult; accordingly, on examining the elements, we find this class still smaller than the foregoing; an attempt is made however to express the most common actions of life, such as to see, to speak, to walk, to run, to stop, to enter, to follow, to move quickly, to use, to shew, &c.—— Such are the Two Hundred and Fourteen Elements, which are justly esteemed the foundation of the Chinese language.

PROGRESS OF THE LANGUAGE.

Having thus considered the elements relative to their origin and the objects they represent, it seems desirable to attempt tracing, as far as we are able, the progress of this invention. Herein we are assisted in some degree by the Chinese themselves. They divide the characters into Six Classes, the first three of which include those characters which in a qualified sense may be termed Simple; and the three last regard the Compound characters. The first efforts, as already observed, being unquestionably employed in attempting to form representations of visible objects, these form the First class, and

are termed *Syáng hhing*, "imitations or figures." This class includes rather more than half the elements, and a few other characters which are more simple in their forms than some of the elements, though not ranked among them. Among the elements, the sun, the moon, are adduced by the Chinese as belonging to this class. Nor is it any objection to this that these characters bear but a faint resemblance to the things they represent. It is pretty generally understood, that the first forms of these differed much from the present characters: that for the sun, is said to have been formerly made thus, ; and that for the moon, thus, ; and so of many others. This class may be termed Imitative; it evidently forms the basis of the language.

The Second class in order in the Chinese series, probably points out the next step taken to extend this medium of communication. It is termed by the Chinese *kyá-tsyèa*, "feigned or made," and is said to apply the characters in a double sense. They adduce as examples of this, 長 *ch'hang*, long, wide, which from signifying the length or extension of matter, was applied to denote length of time, &c.; and 令 *ling*, which from being originally used to denote order, command, was at length applied to signify the thing ordered or appointed, as *shee-ling*, the various parts of time ordered or appointed, that is, the months of the year. Of this kind also is 矢 *tsheé*, an arrow, which from the straight course of an arrow, was used to signify direct, right, a word spoken directly to the point; and hence when combined with 口 *khoú*, a mouth, it forms 知 *chee*, knowledge; of which more hereafter. This advance seems to have created no new characters, but to have extended those already formed, by applying them in a metaphorical or figurative sense as far as the objects they represented were capable of being thus applied. This class may therefore be termed the Figurative.

But this extension though it enlarged their medium of intercourse, was in itself limited. A character which merely denoted length, could not without force be made to signify heighth; nor could one denoting command, be with propriety applied to signify depth. Necessity compelled them to advance another step, and gave rise to the forming of the Third class termed *Tchee-shee*, "indicating the thing," from 指 *tchee*, to point with the finger, and 事 *shee*, thing, business, &c. These characters, though not pictures of things, seem intended to suggest ideas to the mind from their form and position. As examples of this class, the Chinese adduce 上 *shyang*, above, and 下 *hya*, beneath, which they say were formed on this principle: admitting that 一 *yih*, a horizontal stroke, denotes the level or medium, by placing 人 *yin*, a man above it, the idea is suggested of something above or superior: this character is used therefore to signify above or superior. On the other hand, by placing *yin*, a man below this horizontal line, something below or inferior seemed indicated; this then is used to indicate inferior, below, &c. To this class, which we may term the Indicative, is said to belong 本 *pun*, which is formed by drawing a short stroke across the middle stroke of 木 *moöh*, wood, and which then denotes the root, essense, or internal part of any thing. So 末 *möh*, formed by placing a long stroke above *moöh*, wood, denotes the external part of a tree, the branches, and also the exterior of things in general. It is probable, indeed, that a great part of those which are formed by adding merely a stroke or a point to another character, belong to this class; such as 太 *t'hài*, huge, formed by adding a dot to 大 *tà*, great: and perhaps 中 *choong*, within, the medium, &c. formed by drawing a stroke through 口 *khoú*, the mouth, which character seems more likely to indicate its meaning by its form, than by uniting the two ideas which result

from a perpendicular stroke and the mouth. It would follow of course, that the idea of applying a character figuratively having once arisen, this new class, as well as all following characters, should be thus applied, as far as the subject would permit. It is difficult to speak with exact precision relative to the number of characters included in these two classes; but they probably fall short of a thousand.

We have now seen the Chinese characters extended; pictures of natural objects delineated, these applied figuratively as far as the subject admitted, and new characters formed from them in such a manner, as seemed likely, in the opinion of these ancient philologists, to indicate their own meaning by their form and position. But this seems the utmost extent to which the characters could be carried while they remained thus simple. As a medium of communication, therefore, it was limited still; the grand feature which distinguishes the Chinese language had as yet developed itself no farther than by uniting two characters to form a third by position: it had not been as yet applied to the union of two significant characters to denote a third independently of circumstances. Whether the improvement of the characters by *Ts'hong-kih* extended beyond this, to the combination of the characters with each other, is a question which the absence of written documents relative to that early age will not permit us to decide. The existence of only sixteen letters in the time of Cadmus, and the subsequent invention of the rest, seem to justify the suggestion that the Chinese characters had also their stages of improvement.

The next step, however, gave rise in all probability to the Compounds; a class of characters in their principle almost entirely new, and which with its

modifications has brought the Chinese Language to its present state. This class, which is the Fourth in the Chinese series, is termed *Hwuy-ee* "combination of idea," and is formed by uniting two or more significant characters to produce another idea resulting from the meaning of its component parts. This step opened an extensive field to the Chinese philologists, and gave birth to combinations of characters, some of them indeed simple and obvious even to us, but others arising from circumstances which at this distance of time are quite beyond our guess. As examples of this class, the Chinese adduce the adjective 信 *sin*, sincere, which they say is formed by adding 亻 *yin*, the character for man, to 言 *ngyen*, that for word; and also the substantive 武 *woo*, majesty, authority, a general, &c. formed from 戈 *yih*, a throwing, and 止 *tchee*, to stop. To this also belong 明 *ming*, clear, bright, illustrious, formed from the union of 日 *yih*, the sun, and 月 *yueh*, the moon; and 分 *fun*, to divide, formed from 刀 *tao*, a knife, and 八 *pah*, eight; with a multitude of others. This class may be termed Combined.

This class, which differs both from the Indicative and the Imitative, in deducing the meaning from the combination of ideas, rather than from their position like the former, or their form like the latter; and from the Figurative, in expressing directly of themselves the idea intended, seems to have been enlarged by a process not much unlike that by which the Figurative class was formed from the Imitative, namely by turning the original meaning of a character so as to make it express another idea, somewhat different indeed, but still bearing some relation to the original meaning of the compound. This class, which they reckon the Fifth, they term *Chuan-chyu*, "inverted in meaning," and form it two ways; either by some slight alteration of a character, as the turning of a stroke to the left instead of the right; or by

changing the name or the sound of a character. Of the first kind, the Chinese give for an example 考 *khaó*, which by turning the stroke of 老 *laó*, a father, to the left instead of the right, forms *khaó*, a father dead, and also, to examine. Of those which alter the meaning by changing the name, is the character 說 *shyǔh*, which, called by its original name, *shyǔh*, means to say or speak; but termed *yih*, it denotes pleasant, delightful. Thus also the character *ngŏh* with its proper name, denotes bad, evil; but when termed 惡 *oŏh*, it signifies to hate or abhor. So 樂 *lŏh*, with its proper name *lŏh*, denotes music; but termed *ngao*, it signifies to delight in. This, which may be termed the Inverted class, is not very large; and like the Figurative, gives rise to no new combinations.

Chinese ingenuity still advanced another step, and formed another class of compounds termed *Hhyai shing* "meaning and sound" (from 諧 *hhyai*, meaning, and 聲 *shing*, sound) which they reckon the Sixth, or the last in the series. These are formed by adding to a character which denotes the genus or kind, another which denotes the imagined sound of the species or the individual signified. They adduce by way of example 江 *kyang*, which, by adding to 氵 *shoói*, water, the character 工 *koong*, forms a character that denotes a rapid stream, and which is termed *kyang*, from an allusion to the sound of its water when rushing down with violence. And also 河 *ho*, the generic name of rivers, which is formed by adding to *shoói*, water, 可 *ho*, the supposed sound of a river in its course. This class however is not peculiar to the Chinese language. What are knock, strike, rush, smite, cough, sing, and many others in the English language, but imitations of the sound of these actions? The same might be shown to exist in Hebrew, and even in Greek, were it proper to enlarge here. The number of characters which belong to these two Compound classes, is somewhat above three thousand.

Of these six classes enumerated by the Chinese, only four appear to regard the formation of the characters, the *first* which represents objects, the *third* which attempts to indicate ideas by position, &c. both of which may in a qualified sense be termed Simple characters; the *fourth* which combines two characters, and the *sixth* which unites one expressing the thing with another expressive of the sound, both which are properly termed Compound. The former of these divisions includes somewhat less than a thousand, and the latter, the Compound classes, something more than three thousand: and if the general rule in things of this nature, that the more simple precede the more compound, may be applied to the Chinese characters, these four thousand may be deemed the characters *first formed* in the language.

The view of the characters which the Chinese thus give us, enables us to form a clearer idea of those termed Elements than we could otherwise do. It is evident, that scarcely more than half of them can be strictly said to belong to the First of the classes just enumerated, simple representations of objects; and not a few of them seem formed by a trifling addition to some prior element, probably on the principle which gave rise to the Third class indicating their own meaning. This may account for the likeness between 木 *mŏh*, a tree, and 禾 *hwo*, corn in the ear; between 米 *mée*, corn winnowed, and 釆 *pyen*, to separate; between 弋 *yih*, the head of an arrow; and 戈 *kwo*, a lance or spear; between 足 *tsŏh*, the foot, 走 *tsoŭ*, to hasten or run, and 辵 *ch'hŏh*, to walk irregularly. But others of the elements seem evidently to belong to the Fourth class which combines ideas, as they appear to be compounded of *two other elements*: thus 香 *hyang*, fragrance, seems formed by placing 禾 *hwo*, corn in the ear, above 日 *yih*, the sun; and 舛 *tch'huen*, to wander, by uniting 夕 *tsih*, the evening, with

牛 *nyeu*, a cow; while 鼻 *peé*, the nose, is formed from *three* elements united, 自 *tsé*, self, or from; 田 *Thyen*, a field, and 廾 *koong*, union. Several other instances might be adduced of the same nature.

It seems probable, therefore, that the Elements were selected more with a view to the classification of the characters in a dictionary, than with the view of pointing out what were the original characters in the language. Prior to the formation of the first dictionary, there would exist little occasion for enquiring what were the original characters; it would be quite enough for all the purposes of intercourse, that a certain character denoted a certain idea, as even at the present day the bulk of writers in England use pathos, sympathy, and antipathy to express the ideas they intend, without enquiring whether the first of these be the root of the two latter; and inscribe, subscribe, prescribe, ascribe, proscribe, &c. as well as the substantives, prescription, proscription, inscription, subscription, &c. without reflecting that the root of all these is *scribo*, to write. When however an attempt was made to compile a dictionary, it became necessary to think of some mode of arranging the characters; and as there was no alphabet to serve as a guide, there seemed no other way than that of selecting those characters which entered most extensively into the composition of the rest. These being selected, the other characters were arranged under them merely by the number of strokes they added to the radical character. This formed an easy mode of finding the characters; but in many instances it cut off nearly all connection between them as derived from each other. It is probable too, that at this period, which could be scarcely less than fifteen hundred years after the invention of the characters, some of the simple characters first formed had fallen into

disuse, as is the case with many of the most ancient Greek verbs; and some of the more compound ones, by frequent use, had given birth to a great number of derivatives. This may account for the insertion among the elements of such characters as 高 *kao*, high; 鼓 *koó*, a drum; 黹 *tcheé*, needlework; 鬲 *lih*, a tripod; 龠 *yöh*, a pipe, while other characters, far more simple, and perhaps more ancient, were rejected. But as it was still necessary that these should be easily found, some of them were classed under an oblique or a horizontal stroke, and some even under a point as their key, to which, however, their meaning could have little or no reference.

Upon the whole, it seems probable, that whether *Tshang-kih* invented, or merely improved the characters, to bring them to the state in which they now are, must have been the work of after ages. It does not indeed seem likely that all those now termed elements should have been formed in that early and unpolished state of mankind in which they place the invention of the characters: the thing represented must necessarily precede the representing symbol, and it does not seem very likely that a carriage, a drum, a dragon, a ship, silk, embroidery, &c. should precede or even be coæval with the institution of marriage, and the introduction of clothing. If this supposition be founded in fact, a careful examination of their earliest writings, might serve to mark their gradual progress in civilization: since, if no character could be invented before the thing designated was in use, the appearance of a character expressing religious worship of any kind, would of course mark their state in a religious point of view; such as denote the bow, the spear, the lance, &c. their then becoming acquainted with war; the appearance of those denoting a ship, &c. the period when they became conversant with nautical affairs; and

thus of the various arts. The Compound Elements, however, enter into the composition of a small part of the characters, compared with the more Simple ones. *Sixty* of the more compound ones, together with the six formed of one stroke, (all obsolete, except — *yih*, one,) form little more than twelve hundred characters; so that the effective part of the elements amounts in reality to less than a *hundred and fifty*.

We have now endeavoured to trace the origin of the Chinese characters, as far the scanty light we have, enables us, and have taken a view of the various classes of which they are said to consist, from the first imitations of sensible objects to their forming compound characters. Having then considered the elements, and examined the principles upon which they are said to be united with each other, it may be proper to consider how far this has carried us in the language. This we shall find to be but a little way: these six classes leave us far short of *five thousand characters*. There are, however, two ways in which the elements may be combined with each other; each may become a *formative*, and also a *primitive* associating with itself the other 213, in order to form as many distinct characters. Were each element to perform this double office, the number of characters produced would be somewhat more than *forty-five thousand*; that is, it would be equal to the whole number (one excepted) multiplied by itself. But this is so far from being the case, that the combination of two of these elements with each other, although capable of producing forty-five thousand compounds, furnishes in reality somewhat less than *three thousand six hundred*. And relative to those formed by the union of *three* elements, scarcely three hundred can be found in which two of them have not formed a prior character. Thus

then about three thousand compound characters, and perhaps one thousand simple ones, are all for which we have yet been able to account. These however form less than a *sixth* of the language, even when we estimate the characters at thirty thousand. Yet it must occur to the reflective mind, that in order to apply with any degree of precision, the principles on which the language is said to be formed, the component parts of all the characters must be clearly ascertained. This can be done with ease when the compound consists of *only* two elements, as must have been the case with *nearly* all in the infancy of the language; and it may be done with almost equal certainty when a character is compounded of three without two of them forming a previous compound. But here the research must end: the attempt to trace the meaning of a character from its various component parts, when all of these beside one may have previously found a new character expressive of another idea, can lead to nothing but whim or disappointment. It is therefore of some importance that we endeavour to trace the mode in which the rest of the characters are formed, as without this we must remain in the dark respecting the formation of full *five-sixths* of the Chinese language. Before we enter upon this subject, it may however be proper to enquire strictly into the ACTUAL NUMBER of the characters which compose the language, particularly as the idea of its containing sixty or seventy thousand, still occasionally appears before the public.

NUMBER OF THE CHARACTERS.

It will not be denied that in an ancient and fixed language, the number of words which it contains may be obtained with pretty considerable cer-

N b.

tainty from the dictionaries in use, particularly when these have been improved in succession to any considerable extent. Now the Imperial Dictionary in thirty-two volumes, is at least the eighth of respectable authority which has been compiled of the Chinese characters. Six are enumerated in the preface to that dictionary as having preceded it, and seven are quoted in the body of the work. The most ancient of these, and perhaps the most ancient in the world, was compiled, according to that preface, under the *Han* dynasty, probably by *Woo-tee* (*Vu-ti*) the third emperor of that house, a great encourager of literature, who is said to have ascended the throne about 140 years before the Christian Æra, and to have restored the five classical books which the Tyrant *Shee* (*Xi*) had ordered to be destroyed some years before. This was followed by five others in the space of about sixteen hundred years, and these by the *Ching-tsee-toong*, which was published about the close of the seventeenth century, a few years before the Imperial Dictionary. In the 49th year of his reign (A. D. 1710) the emperor *Kang-kee* commanded certain of his chief mandarines to collect these dictionaries, and, from them and other works, to compile one which might form a standard both for the characters and the sounds. In pursuance of this command, the principal men in China for learning, to the amount of nearly a hundred, examined the dictionaries extant, and making the *Ching-tsee toong* their model for arranging the characters, added about six thousand not contained in that dictionary; but distinguished them under every element or key by prefixing the character, 增 *tsung*, "added" Beside these, they from various works collected nearly 1700 characters, which had never yet found a place in any dictionary; and lastly about 4000 more, part of which they describe as having no name, and the rest as having neither name nor meaning. These they did not admit into the body of the work, even among those added; but placed them at the end in

two small volumes; one of which contains 84 leaves or double duodecimo pages, and the other 54. After a scrutiny so severe as to include not merely the obsolete characters, and the irregular forms of others to which caprice or inadvertence might have given birth, but many without name or meaning,—a scrutiny made too by nearly a hundred persons advanced to rank on account of their acquaintance with their own language, it is not likely that many characters should be overlooked. In the Imperial Dictionary therefore, we may be supposed to have the sum total of the characters given; in order to ascertain which with precision, every page has been repeatedly examined, and, mistakes excepted, the number is found to stand thus:

The characters in the body of the work, - - - - - - - -	31,214
Added, principally obsolete and incorrect forms of others, - -	6423
Characters not before classed in any dictionary, - - - - - -	1659
Characters without name or meaning, - - - - - - - - -	4200
	43,496

It is obvious however, that these forty-three thousand characters do not express an equal number of *different ideas*. Several thousand of them have *no meaning* affixed to them in the Imperial Dictionary: this is the case with nearly the whole of the last class; and of the 6423 added in the body of the work under the different elements, by far the greater part being either obsolete or incorrect forms of the other characters, to them the reader is of course referred for their meaning: so that of the twelve thousand which the diligent researches of the learned employed in compiling the Imperial Dictionary, have added to those contained in the preceding ones, scarcely a

third of them express new ideas, or have even an explanation affixed to them.

But beside these, a considerable number of the 31,214 characters adopted from the former dictionaries, have *no meaning affixed to them*; but are merely given as obsolete, or current but incorrect forms of other characters, to which the compilers of the dictionary have referred the reader for their meaning. *In a volume of the dictionary containing 1004* characters, the writer found 115 thus referred to other characters. The *significant* characters of the language, therefore, including names of every description, can scarcely be estimated at more than *Thirty Thousand*.

Of these Thirty Thousand however, we have not been able, by including both the elements and those formed by two elements united, to account for a sixth. The grand enquiry therefore still remains to be answered: How are the rest formed? As they cannot be formed immediately from the elements, are they formed from certain primitive characters like the roots in Greek, or the dhatoos in Sungskrit? If so, what are these primitive characters, and by what method are the derivatives formed from them? This has for several years occupied the mind of the writer of this dissertation, and he is ready to hope, that he has at length succeeded in tracing the manner in which nearly the whole of the Chinese characters are formed from each other. To some it may not be uninteresting to learn by what process he has been led to this conclusion,

OF THE PRIMITIVES.

That such Primitives really exist as occupy the middle space between the elements and the great mass of the characters, and, like the Greek primitives of the Sungskrit dhatoos, form the bulk of the language by associating to themselves certain of the elements, was long suspected by the writer. This idea was strengthened by his observing in a manuscript *Latin-Chinese* Dictionary which classed the characters according to their names, that in numerous instances, one character was the root of ten or twelve others, each of which was formed from it by the addition of a *single element*; thus the addition of the element for a hand to a primitive, formed one character; that being changed for the element denoting the head, another character was formed from the same root; by the change of that for fire, a third; and of that for the element denoting water, a fourth. It further appeared that the characters thus formed from the same primitive by merely adding one element, generally took the name of the primitive with some slight variation. This so struck him that he examined the dictionary from beginning to end, noting down each primitive as it occurred, and referring thereto all the characters formed from it by the addition of one element: and he at length found, with astonishment and pleasure, that all the characters of this dictionary, about nine thousand, were formed from *eight hundred and sixty two characters, by the addition of only one element.* Fearing however to be mistaken in a fact that promised to throw so much light on the formation of this singular language, and reflecting that nine thousand characters bore but a small proportion to the whole mass, he by the help of his Chinese assistants, set about examining the whole of the

Imperial Dictionary; and after fifteen months' labour, had the satisfaction of seeing every character in the Dictionary derived from another, classed under its proper primitive. The result of his search is now laid before the candid reader. Exclusive of the two hundred and fourteen elements, the number of characters from which *another* is formed, amounts to *three thousand eight hundred and sixty-seven.** From these by the addition of a single element to each, is formed the great body of the language, in nearly the same manner as the great mass of the Greek language is formed from about 3500 primitives, and that of the Sungskrit language, from about 1700 dhatoos or roots. The greatest number of Derivatives which spring from any one of these, is *seventy-four*, and the least, *one*; the addition of a single element to the primitive, forms each derivative, which in general expresses an idea in some measure distinct from that of the primitive character, but still bearing some relation thereto. It is however proper to observe, that the term "primitive" is not applied to them on account of their *origin*, but merely with reference to their *use*. In the former sense few could be properly termed primitives beside the 214 elements; nor indeed all of them, as we have already seen that, some of them are evidently compounded of two or three others. It is merely on account of their office in the language therefore, that the name is given. Thus 賣 *mai*, to sell, contains three elements, and produces no less than thirty-five derivatives by combining itself separately with that number of elements; 才 *tsai*, ability, produces nine; 無 *wooh*, not, twenty-five; and 今 *kin*, now, no less than sixty-two.

* It will be easily understood, that in all the numbers given here, the possibility of mistake is allowed. This however is an unessential circumstance: no numbers are given which the writer has not examined himself, and many of them more than once. It is presumed therefore, that few mistakes will be found so great as to affect any conclusion drawn from the number.

These 3867 primitives however, are not all equally prolific; more than seventeen hundred of them produce only one derivative each; and as they themselves are in general derivatives formed from some of the other primitives, they scarcely deserve the name. Were we to rank among the primitives every Greek word which produces another, the number of Greek primitives would be swelled far beyond that of these Chinese primitives. Thus συνεπιλαμβανω to collect into one, by dropping a preposition can be easily reduced to επιλαμβανω; but this latter does not exalt itself to the rank of a primitive by producing two derivatives. We properly ascend higher, to the root λαμβανω, which produces above fifty. We may therefore exclude from the rank of primitives, not only the 1726 which produce each only *one* philological shoot, but even those that produce only *two*; which will be found to be four hundred and fifty-two of the remaining 2141. This will leave *one thousand six hundred and eighty-nine characters* as forming the great mass of the language, which is evident from comparing them; the 1726 which produce one derivative each, can of course produce only 1726; and the 452 producing two each, only 904; taken together, 2630. So that if we estimate the number produced by the 3867 primitives at twenty-five thousand (five-sixths of thirty thousand), 2178 of these primitives, if we may thus term them, will produce only 2630 derivatives, while the remaining 1689 will produce 22,370. These then are the real primitives of the language; few indeed, yet sufficiently numerous for the purpose of forming it; for were we to divide the twenty-two thousand derivatives equally among these sixteen hundred and ninety primitives, this would give scarcely *fifteen* to each of them; a much fewer number than a Greek primitive in general produces; some of which,

as λέγω for example, produce more than two hundred derivatives, which is more than double the number produced by any Chinese primitive.*

Were we further to deem the elements themselves primitives, which office they really fill, as well as that of formatives, (since of two elements united, the one to which the *forming* element is added, must be the *primitive*,) we should find, that as there are scarcely 3600 characters produced by the union of two with each other, each of the 214 could not on an average claim a greater number of derivatives than sixteen each. It would indeed be easy to shew by examples that this mode of classing the elements in their union with each other, has much the advantage in elucidating the sense from the connection of the two elements. If we then add the 214 elements to the 1689 primitives, we shall have *one thousand nine hundred and three* characters producing nearly the whole language, and this by associating with themselves as formatives, 214 of their own number. The manner in which this simplifies the language, is too apparent to need pointing out. By be-

* The following statement, which is the result of repeated examination, will shew pretty accurately what share each of these primitives has in producing the language:

Of the 1689 primitives, those which produce

Three derivatives are about,	253
Those which produce Four each,	134
Those which produce Five,	122
Those which produce Six,	87
Those which furnish Seven,	83
Those which furnish Eight,	66
Those furnishing Nine,	63
Those furnishing Ten,	61
Those furnishing Eleven,	43
Those furnishing Twelve,	37
Those furnishing Thirteen,	39
Those furnishing Fourteen,	30
Those furnishing Fifteen,	[illegible]
Those furnishing Sixteen,	[illegible]
Those furnishing Seventeen,	[illegible]
Those furnishing from Eighteen to Twenty,	69
Those furnishing from twenty to Twenty-five,	91
Those furnishing from Twenty-five to Thirty,	66
Those producing from Thirty to Forty,	123
Those producing from Forty to Fifty,	35
Those producing from Fifty to Sixty,	21
Those which produce from Sixty to Seventy-four, the highest number of derivatives springing from one primitive,	9

coming fully acquainted with these nineteen hundred characters, a man is in possession of all the *materials* of which the language is formed; and if the principles already mentioned, run through the formation of the whole language, his noticing the effect produced by adding the various formatives to a few of them, must assist him in giving a pretty shrewd guess at their effect when united with the rest.

It is somewhat singular, that in the number of *its primitives*, the Chinese language, widely different as it is in its structure, should correspond so nearly with both the Greek and the Sungskrit languages. Of the two kinds of primitives which Nugent gives as the basis of the Greek language, the first and most important part contains about 2100; and the second part, deemed less important, about 1500. Thus, without taking into the account derivatives which may happen to produce one or two other words, the number of Greek primitives, nearly equals the largest number of Chinese primitives, even if we include those which produce only one derivative; while the first and most important part of them exceeds in number the most important part of the Chinese primitives. The 1760 Sungskrit dhatoos also, exceed the most important part in number, and if we were to call these primitives too, which after receiving one preposition, still form two or three words by associating a new other prepositions, the number would fully equal the number of Chinese characters here termed primitives.

OF THE VARIOUS CLASSES OF THE PRIMITIVES.

Having ascertained the existence and the number of the Chinese primitives,

it will perhaps throw further light on the language if we examine minutely the characters which compose them. We might indeed, as has been already observed, apply this name to the elements themselves, as most of them really form derivatives by receiving other elements. Nor do they form a profusion; in this respect they are equalled by these we are now treating of as primitives. But in one respect they differ from these; the elements almost exclusively perform the office of *formatives*, very few of the 1689 primitives serving as formatives, and these only in an instance or two. Leaving them therefore, we come to the real Primitives; and on examining these it will be found that the greater part of them consist of those characters already described as probably the first formed, or the *original characters* of the language. They may be included under three classes:

1. The first class consists of those characters *which are formed from an element by some addition that, taken alone, has no meaning.* They are therefore not formed by the union of two ideas, for if divided, the two parts do not convey each a distinct idea. These then are the next remove from the elements themselves. Among them are 世 *shee*, an age, the present age or state of things; which is placed underneath 一 *yih*, one, as its key; but the other part conveys no distinct idea. From this, which is a character much in use, are formed twenty-two derivatives, by its receiving separately as many of the elements. Another character of the same kind is 民 *min*, the people, the multitude, which is formed from 氏 *shee*, a tribe, by an addition, however, which of itself means nothing. This primitive produces twenty-eight derivatives. The character 今 *kin*, now, is another of these; which is formed by placing two strokes beneath the element 人 *yin*, man, but these two strokes have no meaning of themselves. This character, which is in common use,

produces no less than sixty-two derivatives. To these may also be added the negative 不 put, not, equally common, which is classed underneath 一 yih, one; but the lower part of it forms no character. This produces thirty-five derivatives. 求 Khyeu, to seek, is another of these characters: the lower part of it is 水 shooi, water; but the addition made, the upper part, conveys no idea of itself. This character gives birth to thirty-nine derivatives. 畏 wy, fear, is another; the upper part of which is 田 thyen, a field; but the lower part is no complete character. This produces twenty-six derivatives. We may also mention 上 shyang, above, and 本 pún, the root, the formation of both which has been already described: the former of them produces three derivatives; and the latter seventeen. To these we may add 由 yeu, from, flowing from, &c. which is also formed from 田 thyen, a field, by lengthening the middle perpendicular stroke, and thus formed, it becomes the root of thirty-five derivatives. A considerable number of others might be adduced; but I shall only mention the pronoun 我 ngó, I, the key or root of which is 戈 kwo, a lance, or sword; but the other part is no complete character; it bears a near resemblance to the abbreviated character for 手 shyéu, the hand; but the middle horizontal stroke is wanting. This character is the root of twenty-seven derivatives. It may be asked, "What can these characters be?" Elements they are not; nor, strictly speaking, are they Compound characters; for if divided they have no meaning. They must therefore be either those representations of things which are not elements, or characters of the third class which indicate their meaning by their form and position. This class forms about a fourth of the 1689 primitives.

II. The second class of these primitives consists of the *Compound cha-*

racters already described. These are of several kinds, among the first of which are 天 *Chyen*, heaven, which is formed by adding 一 *yih*, one, to 大 *tà*, great; which character thus formed, becomes the root of nineteen more. 中 *Choong*, the midst, right, &c. is another, which is formed by drawing a perpendicular stroke through 口 *khoú* the mouth; and becomes the root of a similar number. To these we may add the auxiliary character 必 *pih*, must, should, &c. which is formed by drawing an oblique stroke through 心 *sin*, the heart, and after being formed gives rise to forty-three derivatives; 正 *tching*, right, just, which is formed by placing the horizontal stroke 一 *yih*, one, above 止 *tcheé*, to stop, and afterwards becomes the root of twenty-one characters; and lastly 出 *tchyoŏh*, to come out or forth, which is formed by placing 屮 *ts'háo*, springing grass, above 凵 *khán*, a cavern or aperture; and then becomes the root of no less than forty-seven characters. Respecting this class, it seems doubtful whether they should be referred to the third, which indicate their meaning from their form and position, or to the fourth, the first class of the compound characters: but as there are in them two characters distinct and complete, they are placed here. The reader will however judge for himself whether they indicate their meaning most strongly from their component parts, or from their position when united; if the former, they belong to the class of Compounds, but if the latter, they must be referred to the first class of primitives, in which case that class will be increased to nearly one third of the whole number.

Respecting the next division of this class of primitives, there can be no doubt of their being really compounded of two others. Of this kind are 吅 *Kyen*, fright, confused noise, &c. formed by adding 口 *khoú*, a mouth, to itself, and which produces six derivatives; and 知 *cher*, knowledge, which as

already mentioned, is formed from 矢 *ch'hee*, an arrow, straight, direct, right, and 口 *khoú*, a mouth; and then becomes the root of sixteen derivatives. Thus also 利 *leè*, profit, is formed from 禾 *huo*, corn in the ear, and 刂 *tao*, to cut, and afterwards produces sixteen. 因 *Yin*, cause, &c. is formed by placing 大 *tà*, great, within 囗 *huy*, an inclosure, and becomes the root of twenty-nine derivatives. The character 分 *fuen*, to divide, is another of these, which, it has been already said, is formed of 八 *pàh*, eight, and 刀 *tao*, a knife: when thus formed, it becomes the root of no less than sixty-two derivatives. Of the same class is 吉 *kih*, joy, happiness, which is formed by placing 士 *sheé*, or *sé*, learned, above 口 *khoú*, the mouth, and becomes the root of forty derivatives: and 召 *chaò*, to call, formed by adding 刀 *tao*, a knife, to 口 *khoú*, the mouth, which is the root of no less than fifty-five characters. The character 加 *kya*, to add, is another, which is formed by uniting 力 *lih*, strength, to 口 *khoú*, the mouth, and which furnishes thirty-one derivatives. To these may be added the character 各 *kŏh*, some one, formed by placing 口 *khoú*, the mouth, beneath 夂 *cheè*, to follow, and which then produces sixty-one derivatives.

III. Those primitives which are formed by *three* united elements, of which if one be taken away the other two have no meaning, may be termed the Third Class. These however are very few. Of those which contain three of the *same* element united, scarcely fifty exist in the whole language, and among these, two in several instances previously unite to form another character. This is not however the case with all. Three of the character, 心 *sin*, the heart or mind, are united to form 惢 *yooi*, not union, but doubt or uncertainty; which character then becomes the root of five deriva-

tives. Three of the character 力 *lih*, strength are united, and form 劦 *hyĕh*, union of soul, which afterwards becomes the root of fourteen derivatives. The character 同 *t'heong*, together, with, &c. is formed of three *different* elements, 冂 *khân*, a cavern, — *yih*, one, and 口 *khoŭ*, the mouth, of which I am not certain that any two form a previous union. This character, thus formed, becomes the root of fifty-five others. Another example of these must suffice, which shall be the primitive 合 *hŏh*, to collect, to unite. This is formed by placing — *yih*, one, and 口 *khoŭ*, the mouth, beneath 人 *yin*, a man; and when thus formed, it becomes the root of no less than seventy-four derivatives, the highest number produced by any primitive. These two classes, the Second and Third, which are evidently selected from the original Compound characters already mentioned, form nearly one half of the 1689 primitives; so that by far the greater part of the primitives consist of the characters already described, as probably the *first formed* in the language. That all of these characters do not become primitives, will excite no surprize in those who are acquainted with the formation of language: there are many Greek verbs, evidently primitives, but from which scarcely a single derivative can be found.

IV. We come now to the Fourth Class of these primitives; a class not numerous, but by no means uninteresting. It consists of *derivatives* from the three foregoing classes, exalted by me to the rank of primitives. These also contain several varieties. Among the first of these are characters formed from the *first* class of these primitives, namely those which if divided have no meaning. Such is the interrogative 否 *foŭ*, which is formed by adding 口 *khoŭ*, the mouth, to 不 *pŭh*, not, already mentioned as a primitive producing thirty-five derivatives, one of which is this character *foŭ*: which also becomes a primitive, and produces eighteen characters. The sub-

stantive 葉 *yĕh*, a leaf, is another instance, which is formed by adding to the character 世 *shee*, the present state or age, *moŏh*, 木 a tree; and being thus formed becomes itself the root of forty-two derivatives. The adverb 今 *kin*, now, amidst its sixty-two derivatives, has two which are exalted to the rank of primitives: these are 貪 *t'han*, covetous, formed by uniting 貝 *py*, something precious, with 今 *kin*, now, and which then produces five derivatives; and 禽 *yin*, intoxicated, formed by placing 酉 *yaó*, expanding, beneath *kin*, now, and which afterwards becomes the root of nine other characters.——Another variety of this class consists of certain derivatives springing from the *second* and *third* classes of primitives, the Compound ones already described. Among these are 崩 *pung*, to fall from an eminence, formed by placing 山 *shyan*, a mountain, above 朋 *p'hung*, a friend, and which then becomes a primitive producing ten derivatives. 略 *Lyŏh*, brief, short, is another of the same kind: it is formed by adding 各 *kŏh*, any one, to 田 *t'hyen*, a field, and then becomes the root of four derivatives. The adjective 奇 *khee*, wonderful, prodigious, is another of these, which is formed by uniting 可 *khŏ*, ability, with 大 *tà*, great, and thus formed, produces forty-nine derivatives, a greater number than even its parent *khŏ*, which produces only forty-three. Others might be adduced; but we hasten to notice,

Another division of this class, which may be termed *Derivatives of derivatives*: it consists of characters actually formed from some of the derivatives, and which then become the root of others. Among these some are singular enough, but few more so than one or two formed from 品 *p'hin*, order, rank, &c. This character, which is itself a derivative, formed by adding another

mouth, to 品 *yen*, fright, confused noise, a primitive already mentioned, becomes itself a primitive, and produces seven other characters. Of these seven, several become primitives in their turn, among which the two most remarkable are 喿 *ts'hao*, birds singing in concert, formed by adding thereto 木 *mooh*, a tree; and 區 *khyu*, something hidden, formed by its uniting with 匚 a box or chest; which last produces no less than forty-seven derivatives! Nor does the race end here; of this progeny 奩 *lyen*, a box for perfumes, or according to others, for a mirror, formed by adding to *khyu*, the formative 大 *tà*, great, still produces two derivatives; and 蓲 *khyeu*, a species of thorn, formed by placing 艸 *ts'háo*, grass, above it, produces one. The character 畾 *looi*, to heap up, is almost equally remarkable for its philological race: it becomes a primitive, and produces no less than thirty-three derivatives; and of these, 壘 *looi*, to throw up an entrenchment, formed by uniting with it, 土 *t'hoo*, the earth, becoming a primitive, produces eight derivatives: and 纍 *looi*, to bind, to involve in evil, formed by placing beneath it 糸 silk, produces five. Another may be mentioned, a very common character, 能 *nung*, ability, which is formed by adding to the primitive 㠯 *yuen*, to move or shake, (composed of 肉 *yooh*, flesh, and 厶 *tse*, mean, low,) two of the character, 匕 *Pee*, a spoon, &c. placed over each other; and which in its turn becoming a primitive, proves the root of sixteen derivatives. One of these 罷 *pà*, to stop, formed by adding thereto 网 *wáng*, a net, emulating its parent, becomes the root of eleven derivatives; and even one of these, 羆 *P'hee*, the Serval,* which has 灬 *hò*, fire, placed underneath *pà*, produces two derivatives more. Another of this kind must suffice, the negative 無 *woo*, not having:—it is formed by adding to 丿 *t'hou*, as some say; but as others say, to 入 *yŏh*, entrance, something which in itself has no meaning.

Thus formed, it gives birth to three derivatives: one of which, 乞 *kŏh*, to beg, formed by adding to the primitive 勹 *pao*, a rolling up, produces three more. One of this third generation, 曷 *hŏh*, wherefore? formed by placing above it 曰 *yuĕh*, to say, gives birth to no less than fifty-six: and of this fourth generation, 葛 *koh*, a certain herb from which this cloth is made, formed by placing above that, 艸 *ts'hao*, grass, becomes a primitive too, and gives birth to twenty-four more. From these examples it is easy to see the difficulty of ascertaining the force of a Chinese compound without an acquaintance with the previous combinations of its component parts; and how much this, therefore, enters into a radical knowledge of the language.

There are several primitives which do not strictly belong to either of the classes already mentioned. Such are those which are formed by the union of *two primitives*. These are far from being numerous; but 哥 *ko*, an appellative for an elder brother, is one of this kind: it is formed by placing the character 可 *khó*, ability, above itself; and thus formed, becomes the root of eleven derivatives. Another of these is formed by placing 朿 *tsé*, a thorn, a primitive producing twenty-one characters, above itself, which then forms 棗 *t'saò*, a species of the plumb; and this produces six others. More might be mentioned, but this part of the subject shall be closed by noticing 壽 *shyao*, long life, formed of five different characters, namely, 士 *sé*, a learned man, to which is added, —, which is properly no character; to that 工 *koong*, art, then 一 *yih*, one; underneath which are placed 口 *khoù*, the mouth, and 寸 *ts'hwùn*, an inch.* This compound becomes

* These two last form the character 吋 which is a vulgar form of [illegible], to blame, to oppress.

the root of no less than forty-four characters. Thus then are formed the Primitives of the Chinese language: the greater part of them consisting of those characters which were in all probability the *first formed* among the Chinese characters, and the rest, about a fourth, of such derivatives from them as have been most frequently in use.

OF THE FORMATIVES.

Having thus considered the various classes of the Primitives, it seems proper that we should take some notice of the Formatives, or the characters which form the derivatives by being added separately to the primitives. These are the two hundred and fourteen elements; between which and the primitives, the performing of this office seems to form the grand distinction. Many of the latter are far more simple in their formation than some of the elements; and considered merely as primitives, they give rise to a greater number of derivatives: such is certainly the case with 合 *hŏ*, which is the root of seventy-four derivatives. But *hŏ* does not discharge the double function of primitive and formative: although it receives *no* less than sixty-nine *elements* to form as many separate characters, it is seldom if ever united with another *primitive*. Some instances occur indeed, in which a primitive is added to itself to form a new character; of which two or three examples have just been given. But these instances are very rare; and those wherein one primitive is added to another, are still fewer, although one or two may possibly be found 今 *Kin*, now, as a primitive receives sixty-two separate elements to form that number of derivatives; but it is scarcely

found as a *formative*; while the element 人 *Yin*, a man, as a primitive receives only twenty-three other elements, (it forming that number of derivatives;) but as a formative it is added to more than seven hundred primitives. This therefore seems to furnish us with the reason why the elements were selected as the keys or characters under which the others should be arranged. Even 龠 *yŏh*, a pipe, is added as a formative to no less than thirteen compound characters or primitives, but perhaps no one of the primitives can be found added as a formative to *three* others. To the elements then the office of forming derivatives seems almost exclusively confined.

But although the office of forming other characters seems thus confined to the elements, it is far from being common to them all in an equal degree. So far indeed, that a hundred and twenty of them form only two thousand six hundred and forty derivatives; *while merely* the three elements for grass, water, and the hand, form above three thousand seven hundred. There are sixty of the elements which form no less than twenty-five thousand, the great mass of the language: these sixty it may not be uninteresting to give, with the number formed by each of them.

艸 grass, forms - -	1423	言 a word, - - -	731
水 water, - - -	1333	人 a man, - - -	729
手 the hand, - -	1012	金 metals, - - -	719
口 the mouth, - -	983	竹 a reed, - - -	672
心 the heart, - - -	926	女 a woman, - - -	634
虫 insects, - - -	801	糸 raw silk, - - -	627

鳥	a bird,	617
肉	flesh,	577
山	a mountain,	569
目	the eye,	554
火	fire,	545
足	the foot,	504
魚	fish,	491
疒	sickness,	470
衣	clothing,	466
土	the earth,	463
石	a stone,	447
玉	precious stones,	418
犬	a dog,	412
馬	a horse,	410
日	the sun,	381
禾	corn in the ear,	316
邑	a city, &c.	315
食	to eat,	313
車	a carriage,	310
辵	irregular motion,	323
刀	a knife,	309

革	leather,	290
阜	a boundary,	279
酉	the evening,	249
巾	a napkin,	247
攴	to strike lightly,	241
走	to run,	240
雨	rain,	236
广	a roof, &c.	225
髟	dishevelled hair,	223
貝	pearl,	216
門	a door,	213
牛	a cow,	211
米	rice,	205
欠	debt, to owe,	196
宀	a roof,	193
歹	evil,	190
示	to shew, &c.	179
彳	slow or gentle motion,	172
舟	a ship,	166
羽	short feathers,	157
角	a bone; horn	137

瓦	tiles bricks, &c.	160	黑	blackness,	146
毛	the eye-brow,	155	風	the wind,	145
田	a field,	149			

These then are the principal formatives, which, like prepositions, particles, and other formatives both in the Greek and Sungskrit languages, though not in precisely the same way, combine themselves with the primitives to form nearly the whole of the Chinese language. This allusion to Greek formatives may perhaps seem strange to some who have been accustomed to consider the prepositions as almost the only formatives in that language. A close examination of the subject, however, will shew that the Greek language has many formatives beside the prepositions: the particles, ευ, δυς, &c. have nearly as great a share in forming the language as some of the prepositions. Nor is this office confined to particles: the reader conversant with Greek will be able to recollect many substantives and adjectives, which enter into the formation of nearly as great a number of words as some of these Chinese formatives. The co-incidence in meaning which certain of these have with some of the Chinese formatives, seems worthy of a cursory remark; such as, that between a man (9)* and ανηρ, which forms about 75 Greek compounds,

A knife, (18) and οξυς, forming about	100	Little, small, (42) and ολιγος, or μικρος,	70
Again, (29) and ανα, ——	500	Self, (49) and αυτο ——	160
The earth, (32) and γη, ——	50	The hand, (64) and χειρ, ——	50
Great, (37) and μεγας, ——	80	Well-proportioned, (107) and καλλος,	120
A woman, (38) and γυνη, ——	20	Evil, (78) and δυς, ——	400
A son, (39) and υιος, ——	140	To compare, (81) and ισος, or ομος,	140

* These numbers refer to those affixed to the Elements in the Synopsis of them beginning p. 7, to which the reader can easily refer.

Water, (85) and ὕδωρ, forming about		60
Fire, (86) and πυρ,	—	110
A cow, (93) and βους,	—	90
A dog, (94) and κυων,	—	50
Sweet, (99) and μελι,	—	70
Life, (100) and ζωη,	—	60
The eye, (109) and οψις,	—	50
A stone, (112) and λιθος,	—	30
To stand erect, (117) and Sταω,	—	40

A ship, (150) and ναυς,	about	26
Runing, (155) and ταχυς,	—	40
Gold, &c. (167) and χρυσος,	—	100
Long, (168) and μακρος,	—	60
False, (175) and ψευδης,	—	60
A horse, (187) and ιππος,	—	90
High, (189) and υψος,	—	60
Black, dark, (203) and μελας,	—	35
With several others.		

These Greek formatives do not indeed combine themselves with their primitives precisely on the same principle with the Chinese formatives, which is scarcely to be expected in two languages so very different in their nature. However, in this they agree with the Chinese formatives, that most of them express distinct ideas prior to their being united with the primitives to form new words, and convey something of their own meaning to the new words which they form: and it is somewhat singular that two nations so entirely different from each other, should, in such a number of instances, fix on formatives which so nearly co-incide in the ideas they convey.

FORMATION OF THE DERIVATIVES.

We now proceed to the last part of this subject, that of considering the *Effect* of the formatives and primitives united. Here perhaps we have less to guide us than in either of the former parts: this, however, while it should guard us against dogmatic assertion, should by no means discourage us from

diligent inquiry. Among the six classes of which the characters have been already said to be composed, we shall undoubtedly find a very great number of derivatives formed on the principles of the *fourth*, which combines the meaning of two characters to produce a third; and a few on those of the *sixth*, which combines the meaning of the species with the imagined sound of the individual character. It is indeed possible that a few may be found formed on the principle of the *third* class, which indicates the meaning by the position or form of the characters united; but it is not likely that many will be found of the *first* class, representations or pictures of objects. In some instances however the formatives may probably be found united to the primitives understood in a figurative sense, as well as to them in their natural and proper meaning; and in some others, the compound may have been formed either from caprice, or from circumstances beyond even our guess at this distance of time.

The general idea among the Chinese lexicographers seems to be, that the formative (or element) ought to express the *thing* which modifies, or connects itself with the idea suggested by the primitive. Thus they would esteem it improper to place a character which in any way suggests the idea of fire, underneath the element for water; or to class a character which suggests the idea of an animal, under elements signifying things inanimate: and the rectifying of this incongruity in classing the characters, is mentioned by the Compilers of the Imperial Dictionary, as one object which they constantly kept in view. If this idea were strictly and universally observed, we should have a certain rule to guide us; the primitive would be a kind of adjective, imparting some quality or mode of existence to the formative; and indeed something of it may be observed in certain of the following derivatives.

Thus p. 54, the primitive *shee*,[1] *current*, or quickly moving, requires a mouth in order to convey the idea of "verbose:"[2] a mouth is therefore the formative. But "intelligent"[3] seems to require the addition of a heart, rather than of a mouth; and the heart is found to be the formative. Yet if this can be traced in those characters which express sensible objects, as birds, beasts, the parts of the body, &c. the diversified nature of the operations of the mind, almost forbids our expecting to find it constantly realized in those characters which are intended to express them. It may however be useful to keep the idea in view, as well as to enquire as we proceed, whether the Formatives commonly modify the meaning of the primitives, as the prepositions *per*, *in*, *ad*, *con*, *sub*, &c. modify the meaning of *scribo*, to write, while the Primitives communicate a general idea to the formatives; or whether the formative and the primitive equally conjoin their force in the character produced. We may also further enquire whether the formatives have generally the *same* effect in forming a character, or whether the effect be arbitrary, differing in one character from that in another. An attentive observation of these particulars will greatly assist us in forming our ideas of the principles on which the characters are united to each other. But in order to this, it seems necessary to examine a sufficient number of the primitives so as to embrace *every derivative* formed from them: were we to select only a few of the derivatives produced by any one, the result could not be entirely satisfactory, as the remaining derivatives, if examined, might contradict any conclusions drawn from a number selected for the purpose. We proceed therefore to examine a few primitives taken from each of the classes already mentioned, with all the derivatives they produce. Since the Elements have been termed primitives as well as formatives, it may be proper first to exhibit one of them as sustaining that office.

1 世 2 呭 3 怈

The Element 心 *Sin, the heart, exemplified.*

I. 心 *sin*, the heart, as a Primitive, gives birth to twelve derivatives. Uniting itself with 人 *yin*, a man, it forms,

伈 *sin*, a state of fear.

With 口 *khoú*, the mouth,

吣 *ts'hin*, the foam of a dog's mouth. The mouth below, denotes the same.

With 手 *shyeú*, the hand,

抋 *ts'hin*, to drive in a thing as a stick into the ground, a nail into the wall, &c. *Tsih-yoon.**

With 木 *moth*, wood,

杺 *sin*, a kind of tree, the pith of which is yellow. Also an axle-tree *Tsih-yoon*.

With 水 *shooi*, water,

沁 *ts'hin*, to measure the depth of water; a certain river. *Tsih-yoon*.

With 疒 *tsih*, sickness,

[illegible] *ts'hin*, pain, to feel pain.

With 艸 *ts'haó*, grass,

芯 *sin*, a certain kind of grass.

With 言 *ngyén*, a word,

訫 *sin*, sincere. *Tsih-yoon*.

With 車 *kyu*, a carriage,

[illegible] *sin*, an axle-tree. *Kwang-yoon*.

With 金 *kin*, gold, &c.

鈊 *ts'hin*, sharp, keen, acute.

With 雨 *yú*, rain,

[illegible] *ts'hin*, the motion or course of a cloud. *Yoth-p'hyen*.

With [illegible] *nyaó*, a bird,

[illegible] *sin*, a certain bird of a dark colour.

* The name of a Chinese dictionary: as some idea of the dates of the various dictionaries here adduced as authorities beside the Imperial Dictionary, (which is understood where no other is mentioned,) may not be wholly uninteresting, I have endeavoured to ascertain the period at which the six most ancient were published; and have reason to believe they originated as follows:

The *Shyeh-wun*, under the *Han* dynasty, about A. D. 150 | The *Tsih-yoon*, under the *Soong* dynasty, about A. D. 1170
The *Yooh-p'hyen*, under that of *Lyang*, about A. D. 590 | The *Yoon-hhoei*, under the *Yuen* family, about 1290
The *Kwang-yoon*, under the *T'hang* family, about 620 | The *Tching-yoon*, under the *Ming* dynasty, about 1420

There are six of the most ancient: between these and the Imperial Dictionary, several others appeared, and among the rest the *Tching-tse-t'hoong*.

The greater part of these, combining two ideas to indicate a third, are evidently of the fourth class. In several of them the ideas expressed by the formative and the primitive seem blended: but in others, the primitive seems to add one general idea to the formatives; thus the heart or spirit expresses itself at the mouth of a dog in foam; it adds force and effect to the hand; brought into contact with sickness, it is pain; added to a word, it produces sincerity, and brought near to gold, it is generally keen. In several it is difficult to trace the connection. Six of those have precisely the same Name with the primitive; the other six change the initial power alone.

We now proceed to examine the various classes of the Primitives.

PRIMITIVES OF THE FIRST CLASS.

II. 世 *sheè*, an age, properly of 30 years, the age, the world,* produces 22 derivatives. Uniting with 人† *yin*, a man, it forms,

伳 *syth*, prodigal, extravagant.

With 口 *khoú*, the mouth, it forms,

呭 *eé*, verbose. *Shyeh-wun*. Pronounced *syeh*, cheerful, happy. *Tsĭh-yoon*.

With 尸 *sheé*, one deceased,

屜 *t'heé*; (*ngan-Chee*) the sides or flaps of a saddle. *Tsĭh-yoon*.

With 广 *yèn*, a shed,

[illegible] *eé*, a kind of repository. *Tsĭh-yoon*.

With 心 *sin*, the heart,

怈 *ee*, intelligent. *Shyeh-wun*. Clear. *Yosh-p'hyen*.

With 手 *shyeú*, the hand,

抴 *eé*, to take by the hand, to lead. *Shyeh-wun*.

With 欠 *khyen*, to sigh,

[illegible] *hyĕh*, the sound of one breathing.

With 木 *moŏh*, wood, &c.

枻 *eé*, the oar of a boat. *Yoŏh-p'hyen*.

* See p. 28.

† For the abbreviated forms of certain of the elements, see the foot of the page in the Synopsis beginning page 7

With the tree underneath,
葉 *Yĕh*, the leaf of a tree, &c.
With 水 *shooi*, water,
泄 *ee*, to flow forth, to diffuse abroad. *Shyĕh-wun.*

With 玉 *yoŏh*, a precious stone,
玴 *ee*, a certain stone, nearly equal in value to a precious stone. *Tsĕh-yoon.*

With 疒 *tsih*, sickness,
疶 *syeh*, a diarrhœa. *Kwang-yoon.*

With 示 *shee*, to shew,
[illegible] *ee*, an act of religious worship. *Yoŏh-p'hyen.*

With 糸 *se*, raw silk,
紲 *syĕh*, to bind; also a bridle, &c. *Yoŏh-p'hyen*

With 羽 *yú*, wings,
[illegible] *ee*, to fly, as a bird, &c. *Tsĕh-yoon.*

With 衣 *ee*, clothing,
袣 *ee*, a long sheet or covering; also, flowing like a long robe. *Tsĕh-yoon.*

With 言 *yén*, a word,
詍 *ee*, fluent, verbose. *Shyĕh-wun.*

With 貝 *pye*, a pearl,
貰 *shé*; liberal; kind, forgiving. *Shyĕh-wun.*

With 辵 *ch'ĕh*, irregular motion,
迣 *eé*, to go freely, to exceed. *Yoŏh-p'hyen.*

With 足 *tsŏh*, the foot,
跇 *eé*, to follow freely, to pass over. *Shyĕh-wun.*

With 走 *tsoú*, to run,
[illegible] *eé*, the same with the foregoing.

With 革 *kăh*, leather,
靾 *eé*, to present a man with a saddle. *Kwang-yoon.* One says, the reins of a bridle.

In perhaps the greater part of these, were the idea suggested by the primitive, (that of something current, or freely flowing,) added to the various formatives, the meaning of the derivative would be nearly indicated: as, a man living *freely*, may suggest the idea of a prodigal; a tree's *flourishing*, that of a leaf; a *flowing* mouth, that of verbosity. The breath *flowing*; the foot *moving freely*, so as to proceed, advance, or even exceed; a *flowing* robe, &c. need no comment. The Name, in fifteen of these, is the final syllable of the primitive; and in nearly all the rest, the final is retained, although it has the fourth or reflected tone.

Another of the first Class of Primitives exemplified.

III. The pronoun 我 ngó, I;* produces twenty-seven derivatives. By uniting with 人 yin, a man, it forms,

俄 ngo, sudden, hasty, perverse. *Shyth-wun.*

United with 厂 hàn, an over-hanging shore, it forms,

㕎 ngo, high, lofty. *Shyth-wun.*

With 山 shyàn, a mountain,

峨 ngo, (cha-ngo) any high mountain. *Ngo-ngo*, modest, grave.

峩 ngo, formed by placing the mountain above, signifies nearly the same.

With 口 khoú, the mouth,

哦 ngo, the sound of one reading softly or indistinctly. *Shyth-wun.*

With 女 nyú, a woman,

娥 ngo, fair, beautiful. *Tching-yoon.*

With 手 shyeú, the hand,

𢧀 ngó, to draw or pull; *Tsih-yoon.*

With 玉 yoŏh, a precious stone,

珴 ngó, the presenting of a precious stone.

With 白 pŭh, white,

皒 ngo, which repeated, (ngo-ngo) means very white. *Tsih-yoon.*

With 石 shih, a stone,

硪 ngo, a large cavern in a mountain. *Shyth-wun.*

With 羊 yang, a goat, to nourish,

義 ee, right, just; righteousness.

With 艸 t'shaŏ, grass,

莪 ngo, a certain herb pleasant to the taste, the root of which is eaten. *Yoŏh-p'hyen.*

With 虫 ch'hoong, insects,

蛾 ngo, the silk worm when in the egg-state.

䖸 ngo, formed by placing the worm underneath, means the same. *Yoŏh-p'hyen.*

With 示 shee, to show,

䄉 ngo, certain religious rites. *Tsih-yoon.*

With 目 mŭh, the eye,

睋 ngo, to look earnestly, or expect. *Yoŏh-p'hyen.*

With 衣 ee, clothing,

䄉 ngo, excellent or highly ornamented apparel. *Yoŏh-p'hyen.*

* See page 30

With 言 *ngyen*, a word,

諀 *ngo*, good, excellent. *Shyeh-wun*, To make a low noise, like one reading indistinctly. *Yoŏk-p'hyen.*

With 金 *kin*, metal,

鋨 *ngo*, a spurious character for *t'hea*, iron.

With 鳥 *nyaò*, a bird,

鵝 *ngo*, a goose. *Shyeh-wun.*

With the bird on the left,

鵞 *ngo*, the same with the foregoing.

With the bird underneath,

鵞 *ngo*, the same.

That with the bird above, has the same name and meaning.

With 頁 *yĕh*, a head, a page, &c.

䳘 *ngo*, level, even, &c. With the rising tone, oblique. *Tsih-yoon.*

With 食 *tchĭh*, to eat,

餓 *ngò*, hungry. *Yoĭh-p'hyen.*

With 馬 *mà*, a horse,

騀 *ngo*, (*py-ngo*,) a horse's shaking the head. *Shyeh-wun*

With 齒 *tchei*, a tooth,

齾 *ngò*, (*khĭ-ngĭ*,) a row of teeth. *Tsih-yoon.*

The general idea suggested by this primitive, seems to be that partial preference which the human mind naturally feels for itself, its own exertions, its own property, &c. and which here seems applied to a wife, the hand, colour, clothing, &c. as adding to these an idea of value or excellence. In two or three instances, personal propriety seems intended, as, my *own* seal or office, religious rites performed by *myself*; my *own* desire of food. One character, *ngo*, the sound of one reading in a low voice, seems formed on the principle of the Sixth Class already mentioned, that of uniting the meaning of one character to the sound of another. In several the chain of connexion is scarcely discernible. The names of all, one excepted, are the same syllable with that of the primitive.

PRIMITIVES OF THE SECOND CLASS.

IV. The character 中 *choong* the midst, right; within, thorough, formed by drawing a perpendicular stroke through 口 *hou* the mouth,* gives birth to nineteen derivatives. Uniting with 人 *yin*, a man, it forms,

仲 *choong*, the second or middle brother of three. Tsih-yoon.

Uniting with 冫 *ping*, an icicle,

冲 *chhoong*, deep. Hu-ho... Also a little child.

With 又 *yoh*, again,

史 the ancient character for a writer of annals. Shyeh-woon.

With 女 *nyü*, a female,

妕 *choong*, a female name. Tsih-yoon.

With 山 *shan*, a mountain,

[illegible] *nyong*, a certain mountain.

With 心 *sin*, the heart,

忡 *chhoong*, grief. Shyh-woon.

With the heart placed below,

忠 *choong*, faithful. Shyh-woon. Upright. Yoh-p'hyen.

With 水 *hoei*, water,

沖 *chhoong*, agitated, as waters; Shyeh-woon. Void; Yoh-p'hyen. Deep; Kwang-yoong.

With 皿 *ming*, a vessel,

盅 *choong*, a small vessel or cup. Shyeh-woon.

With 禾 *hoo*, corn unripe,

种 *chhoong*, rising corn. Tchung-yoon.

With 穴 *hyüë*, a hole,

[illegible] *chhoong*, to bring through with much difficulty, to pierce through. Tsih-yoon.

With 竹 *chŭh*, a reed,

[illegible] *chhoong*, a species of the bamboo. Tsih-yoon.

With 羽 *yu*, wings,

翀 *chhoong*, a bird's direct ascent through the air. Yu-hoei.

With 艸 *tchau*, grass,

茽 *choong*, a species of grass. Shyh-woon.

With 虫 *chhoong*, insects,

蚛 *choóng*, the food of insects. P'hyen-hái.

* See page 60.

With 衣 ee, clothing, 衶 *chhoong*, pantaloons. *Yoŏh-p'hyen.* Placed in the midst of *ee*, it forms 衷 *choong.* Good, right, faithful. *Yoŏh-p'hyen.* An inner garment. *Shyih-wun.*

With 馬 *mä*, a horse, 馽 *chih*, to tie a horse's legs. *Shyih-wun.* To bind in general. *Yoŏh-p'hyen.*

With 鳥 *nyaŏ*, a bird, 鴤 *choong*, (*hyŏ-choong*) a species of bat.

It is possible that the union of two characters in Chinese may sometimes suggest more than one idea. Thus *choong* may suggest the idea of *the midst*, or the point of rectitude; and also that of something *within.* Nor is it improbable that one person, in uniting the primitive to a formative, might realize one idea suggested by it, while another might fix his attention upon one somewhat different. Some of the derivatives springing from this primitive, seem formed by uniting the idea of the *midst* to that expressed by the formative. In one or two instances, this appears so plainly, that the adjective *middle* if added to the formative, would almost suggest the idea, as the *middle* person or brother; *middle* clothing; the *mid* bird, i. e. between birds and beasts, the bat. Others again seem to unite with the idea of the formative, that of something *within*; as something *within* the heart, grief; something *in* the water, which agitates it; corn *within* the ear, &c In several of the compounds the connection is not easily traced. All the names except two, follow that of the primitive.

Another of the Second Class exemplified.

V. 正 *tching*, right, &c. formed by placing 一 *yih*, one above 止 *tchee*, to stop, produces twenty-two derivatives.* Uniting with 人 *yin*, a man, it forms,

佂 *tching*, (*tching-chyeng*,) a walking swiftly or hastily; also affrighted. *Tsüh-yoon*.

With 囗 *wy*, a country,

囸 the ancient character for the sun.

With 女 *nyú*, a woman,

姃 *tching*; a woman's name. *Tsüh-yoon*. One adds, a comely woman.

With 巾 *kin*, a handkerchief,

⿰巾正 *tching*, a cloth, &c. set up as a mark for an arrow. *Tsüh-yoon*.

With 彳 *chhih*, a short step,

征 *tching*, to subjugate or punish a rebellious subject. *Yeon-keoi*. To exact tribute. *Ching-yoon*.

With 心 *sin*, the heart,

怔 *tching*, to walk hastily, to be affrighted. *Yooh-p'hyen*.

With 日 *yih*, the sun,

昰 The original character for 是 *shee*, to be, to exist, &c.

With 水 *shooi*, water,

泟 *tchhing*, a deep red. *Yooh-p'hyen*.

With 火 *hò*, fire,

炡 *tching*, (*tching-yeh*,) fire flying up to a great height. *Tsüh-yoon*.

With 目 *moh*, the eye,

眐 *tching*, to look. *Yo h-p'hyen*. To look steadily. *Tsüh yoon*.

With 立 *lih*, to fix,

⿱立正 *tchin*, to stand erect. *Kwang-yoon*.

With 糸 *se*, raw silk,

⿰糸正 *tching*, the ornaments of a horse, &c. *Shyeh-yoon*.

With 网 *wáng*, a net,

罡 *kang*, (*Tien-kang*,) the Little Bear. *Tching-tse-Thoung*.

With 耳 *irr*, the ear,

⿰耳正 *tching*, a state of walking, *P.h-ya*.

With 肉 *Yo h*, flesh,

⿰月正 *tching*, the dressing of flesh by boiling; of fish by frying. *Tsüh-yoon*.

With 衣 *ee*, clothing,

⿰衤正 *tching* (*tching-choong*,) a little child's apparel. *Looi-p'hyen*.

* See page

With 言 *ngyen*, a word,
証 *tching*, advice, reproof. *Shyeh-uun.*
With 辵 *chhŏh*, irregular motion,
⿺辶正 *tching*, to subjugate a rebel. *Yeeh-p'hyen.*
With 金 *kin*, gold or metal,
鉦 *tching*, a kind of bell. *Shyeh-uun.*

With 阜 *fow*, a mound,
⿰阝正 *tchhing*, a ground-plat with a mound of earth raised on all sides. *Yeeh-p'hyen.* To swallow. *P'hyen-hai.*
With 鳥 *nyeh*, a bird,
鴊 *tching*, a species of kite. *Tsih-y.*

In perhaps the greater part of these, the idea will be almost suggested by adding *right*, *straight* or *erect* to the formative: hence a cloth placed to be viewed in a *straight line* as the mark, a *straight* or steady eye; to fix *erect*; a woman *erect* or comely; a *right* word, reproof, &c. But to term subjugating a rebellious subject, a *right* course, seems to savour a little of the bamboo. Of the names sixteen are the same with the primitive; and all the rest, except one, begin with the aspirated initial of the primitive.

One of the Second Class formed by combining two elements.

VI. 知 *Chee*, to know, is formed from 矢 an arrow, and 口 the mouth,* because "knowledge," says the Chinese Lexicographer, "in its motion resembles the swiftness of an arrow." It gives birth to sixteen derivatives.

Uniting with 人 *yin*, man, it forms,
倁 *chhee*, to walk, to act.
With 彳 *chĭh*, a short step,
⿰彳知 *chhee*, to walk, &c. *Yeeh-p'hyen.*
With 心 *sin*, the heart,
⿰忄知 *tchee*, joyful. *P'hyen-hai.*

With 日 *yih*, the sun,
智 *chee*, wisdom; wise. *Shyeh-uun.*
With 毛 *mao*, the hair of the body,
⿱知毛 *tchee*, shaggy. *Tsih-yoon.*
With 疒 *tsih*, sickness,
痴 *chhee*, a disease in which pete-

* See page 17, II.

chim appear on the body. *Tiah-yeun. One says*, a covetous mind.

With 耳 *irr*, the ear,

聟 *sei*, a son-in-law.

With 艸 *ts'hab*, grass,

[illegible] *chee*, (*chee-uro*), a certain medicinal herb. *Looi-p'hyen.*

With 見 *kyen*, to see,

[illegible] *tih*, the redness of the eye. *Shyth-to.* Seeing afar off. *Lou-ph.*

With 貝 *py*, a pearl,

[illegible] *chee*, to introduce one's self to another by a present. *Looi-p'hyen.*

With 足 *tsüh*, the foot,

踟 *chhee*, (*chhee-chyu*), to walk or act with caution. *Yeh-p'hyen.*

With 酉 *yeó*, expanding,

[illegible] *chee*, wine. *Shyth-wun.*

With 風 *foong*, the wind,

[illegible] *lee*, an evil spirit. *Tse-loot.*

With 鬼 *kuey*, a departed spirit,

[illegible] *chhee*, the same with the foregoing.

With 黑 *hhek*, darkness,

[illegible] *chee*, (*chee-chyu*,) to write obscurely, in a running hand. *Tsih-y.*

With 黽 *múng*, small frogs, &c.

鼅 *chee*, (*chee-chyu*), a spider. *Yoth-p'hyen.*

In most of these, perhaps, the general idea of the primitive, added to that of the formatives, will nearly suggest the intended idea. It seems united with sickness, however, in a passive sense, as indicating a *known* state of disease; in several of them it is difficult to trace the connexion or idea. Twelve of the sixteen bear the name of the primitive, and two others have its final.

Another of the Second Class formed by combining two elements.

VII 利 *leè*, advantage, profit, &c. formed by uniting 刀 *taó*, a knife, and 禾 *hoo*, corn in the ear, produces sixteen derivatives.* By uniting itself with 人 *jin*, a man, it forms,

* See page 41.

俐 *lee*, ready, ingenious, intelligent, able.

With 口 *kheu*, the mouth,

唎 *lee*, the sound of a bell. *Yŏŏh-p'h.*

With 心 *sin*, the heart,

悡 *lee*, to hate.

With 山 *shan*, a mountain,

峲 *lee*, to climb a rock with agility. *Tse-heu.*

With 木 *mŏh*, a tree,

梨 *lee*, a species of pear. *Shy h-aun.*

With 水 *shwui*, water,

浰 *lyen*, a running stream. *Yŏŏh p'h.* Pronounced *lee*, the same. *Tsih-yoon.*

With 疒 *tsih*, sickness,

痢 *lee*, a dysentery. *Tsŏh-yoon.*

With 石 *shih*, a stone,

⿰石利 *lih*, a certain stone. *Looh-p'hyen.*

With 竹 *chŭh*, a reed,

筣 *lee*, (*Chee-lee*), lattice work made of the bamboo split. *Looi-p'hyen.*

With 艸 *ts'haŏ*, grass,

莉 *lee*, (*mŏh lee*,) a certain flower. *Yŏŏh-p'hyen.*

With 虫 *chhung*, an insect,

蜊 *lee*, (*khe-lee*,) a specie of oyster. *Looi-p'hyen.*

With 言 *ngyen*, a word,

⿰言利 *lyen*, eloquent.

With 金 *kin*, gold, metals,

銐 *chyen*, sharp, pointed. *Tsah yoon.*

With 風 *fung*, the wind,

颲 *lih*, a strong wind, a wind with rain. *Shy h-aun.*

With 鳥 *nyaŏ*, a bird,

⿱利鳥 *lee*, a certain bird, having the head and tail white, the beak and legs red. *Tsah-yoon.*

With 麥 *mih*, wheat,

⿰麥利 *lee*, a spirituous liquor distilled from wheat. *Yŏŏh-p'hyen.*

Were the adjective *profitable* or *advantageous* added to any of the formatives here the new idea would almost occur to the mind; thus a man *advantageous* for business, able; water *profitable* in its use, a running stream; the bamboo *advantageously* manufactured, lattice work; a *profitable* speaker, one eloquent. Applied to disease and to metal, it seems to denote sharp, keen. Eleven of the names are the same syllable with that of the primitive; and all, except one, have the same initial.

PRIMITIVES OF THE THIRD CLASS.

VIII. *A primitive formed by uniting three of the Same Element.*

劦 *Hyeh*, union of soul * formed by the element 力 *lih*, strength, thrice repeated, gives birth to eleven derivatives. By uniting with 十 *shih*, ten, it forms,

協 *hyeh*, concord, union; to unite. *S'y h-wan.*

With 女 *nyu*, a woman, [illegible] *hyen*, beauty. *Tith-yoon.*

With 巾 *kin*, a napkin, [illegible] *hyeh*; to bind round, to gird. *Kwang-yoon.*

With 手 *shyeu*, the hand, 拹 *hyeh*, to drag any one by main force. *Shyeh-wan.*

With 欠 *khyen*, to owe, [illegible] *hyeh*, a restrained breathing. *Shyeh-wan.*

With 木 *moih*, a tree, 栛 *lee*, a certain fruit. *Yoih-p'hyen.*

With 牛 *nyeu*, a cow, [illegible] *hyeh*, a strong bullock. *Yoih-p'hyen.*

With 玉 *yoih*, a precious stone, 珕 *lee*, a species of oyster, very large. *Shyeh-wan.*

With 禾 *hwo*, corn, [illegible] *lee*,† High, strong corn. *Ts h-yoon.*

With 肉 *yeih*, flesh, 脇 *hyeh*, the right and left ribs. *Tith-yoon.*

With 艸 *ts'hao*, 荔 *lee*, a certain fruit. (Sytalia lee-chee. *Shyeh-wan.*

With 虫 *chhong*, an insect, 蛠 *lee*, another species of the oyster kind, but very large. *Leen-p'hyen.*

With 貝 *py*, a pearl, [illegible] *hyeh*, wealth, goods, &c. *Yoih-p'hyen.*

With 走 *tsoù*, to run, [illegible] *hyen*, to run swiftly. *Tith-yoon.*

In most of these, the idea of *strength* seems to be added to the various formatives, united to ten, (persons,) it naturally suggests the idea of unanimity,

* See p. [illegible] † The skilful in Chinese are entreated to excuse the omission of the grave accent in several of these, as the e and y thus accented were wanting.

or concord; a *strong* cloth is suited to bind around any thing; a *strong* hand, to drag by force; the ribs form the *strength* of the body, and *strength* of foot renders a person capable of running. The greater part of these follow the name of the primitive, and nearly all the rest have one name; which name is the first tone of *lih*, the element which forms the primitive.

A primitive formed of three Different Elements.

IX. The character 合 *hŏh*, or more properly *hhŏh*, to collect, to unite, to connect, &c. is formed from three *different* characters, 人 *yin*, a man, 一 *yih*, one, and 口 *khoú*, a mouth;* and is among the most fruitful of all the primitives, producing no less than sixty-nine derivatives. Uniting with 人 *yin*, a man, it forms,

佮 *hhih*, to collect into one, to comprize. *Tsih-yoon.*

Uniting with 冫 *ping*, an icicle, 冾 *hkyoh*, moderate, duly attempered. *Tse-looi.*

With 刀 *tao*, a knife, 㓣 *hhyeh*, to fall; ruin. *Tsih-yoon.* Anciently to cut. *Yoŏh-p'hyen.*

With 勹 *pao*, to roll up, 匌 *khŏh*, constant rotation, buying and selling, &c. *Shyeh-woon.*

With 匚 *hiŭé*, a receiver, 匼 *ngán*, to flatter obsequiously. *Tching-yoon.*

With 厂 *hán*, a cliff, &c. 厒 *hhŏh*, to place or deposit. *Tsih-y.*

With 口 *kh ú*, the mouth, 哈 *hhŏh*, a multitude of fishes collected. *Yoŏh-p'hyen.* A fish's mouth. *Tsih-yoon.* To draw any thing into the mouth. *Yoŏh-p'hyen.*

With 女 *nyú*, a woman, 姶 *hhih*, admirable beauty. *Tching-yoon.*

With 宀 *myen*, a roof, 𡧱 *hhŏh*, shut. *Looi-p'hyen.*

With 广 *yén*, a shed, 㢔 *hlŏh*, rotation, constant circulation. *Yoŏh-p'hyen.*

* See page 48.

With 山 *shyen*, a mountain,
峆 *khah*, (*khy.hta*) mountainous. *Tsih-yeen.*

With 巾 *kin*, a napkin,
帢 *kiah*, a covering for the head. *Keen-koon.*

With 廾 *kung*, the hands united,
弇 *yin*, to cover. *Tching-yuen.*

With 弓 *keong*, a bow,
⿰弓合 *kyeh*, a strong bow. *Tsih-yoon.*

With 彳 *ch'hih*, a short step,
⿰彳合 *khoh*, anciently to collect, &c. *Tsih-yeen.*

With 心 *sin*, the heart,
恰 *hhyah*, diligent. *Shyth-wun.*

With the heart placed beneath,
⿱合心 *hhih*, to collect, to unite, &c. *Tsih-yoon.*

With 攴 *p'hoh*, a light stroke,
敆 *hhih*, to collect. *Shyth-wun.*

With 斗 *toh*, a measure,
⿰合斗 *hhyah*, to enter. *Tsih-yoon.*

With 戶 *hhoo*, an inner door,
⿸戶合 *hhih*, to shut or close the door. *Tsih-yoon.*

With 手 *shyeu*, the hand,
拾 *shih*, ten; to collect or gather, as flowers, fruits, &c. *Shyth-ts.*

With the hand placed underneath,
拿 a current form of *na*, to take, to receive. *Tse-tyen.*

With 日 *yih*, the sun,
⿱日合 *tchhah*, the beams of the sun. *Yoh-p'hyen.*

With 欠 *khyen*, to sigh,
欱 *hyah*, to draw into the mouth. *Shyth wun.* To taste. *Tsih-yoon.*

With 毛 *mao*, long hairs,
⿺毛合 *hhoh*, the hairs on the eye-lids. *Tsih-yoon.*

With 木 *moh*, wood,
⿰木合 *hhyah*, the sheath of a sword, *Shyth-wun.*

With 水 *shooi*, water,
洽 *hhyeh*, to water thoroughly. Metaphorically, to confer benefits. *Ching-sze.*

With 火 *ho*, fire,
焓 *hhyah*, fiery. *Tching-yoon.*

With 牛 *nyeu*, a cow,
⿰合牛 *khin*, a certain religious ceremony; the repeating of something in a low voice. *Yoh-p'hyen.*

With 犬 *khyuin*, a dog,
⿰犭合 *tah*, a dog's manner of eating. *Kwang-yeen.*

With 玉 yoh, a precious stone, 玲 hkyah, a tortoise. Yo'h-p'hyen. A variegated shell. Tsih-yoon. Pronounced ya, a door half shut.

With 疒 tsih, sickness, 痞 tah, fat, corpulent. Tie-lin. Pron. hhah, an ague, Yeeh-p'hyen.

With 皮 p'hee, leather, 皺 tah, the skin wrinkled or shrivelled. Yo'h-p'hyen

With 皿 ming, vessels, 盒 hhoh, a small box. Looi-p'hyen. Vessels with a narrow mouth. Tsih-yoon

With 目 moh, the eye, 眸 hkyah, an eye almost closed. Tsih-yoon. One says, a squint eye.

With 石 shih, a stone, 硆 hkyah, stony or rocky. Tsih-yoon.

With 示 shee, to show, 祫 hkyah, a certain triennial sacrifice. Shyih-wun.

With 禾 hwo, rice, 秴 hhih, to plant, to sow. Pih-yü.

With 穴 hyüh, a hole, 穃 hhih, to unite, to close. Shing-y.

With 竹 tchoo'h, a bamboo, 答 tah, squares of bamboo lattice work, agreeing with each other; to answer, to respond. P'hyen-hai.

With 糸 se, raw silk, 給 khih, to give freely. Shyih-wun.

With 网 wang, a net, 䍒 ngyah, a net for birds. Pron. hkoh, the same. P'hyen-hai.

With 羽 yü, wings, 翕 hhyih, to assemble or collect. Shyih-wun.

With yü, wings on the right, 翖 the same both in name and meaning.

With 耒 looi, a plough, 耠 hhoh, to prepare the ground for sowing. Pih ya.

With 舟 tchyeu, a ship, 船 hoh, the motion of a ship. Tsih-yoon.

With 虫 chhoong, insects, 蛤 khih, a frog. Yo'h-p'hyen.

With 衣 ee, clothing, 袷 kyah, clothing, double, but not quilted. Yo'h-p'hyen

With 言 ngyen, a word, 詥 hhoh, agreement. Tsih-yoon.

With 谷 koh, a valley, 谽 hhoh, two mountains contiguous to each other. Tee-looi.

With 豸 tee, beasts, 貉 no certain name or meaning.

With 走 *tseú*, to run,
⿺走合 *hhyih*, a state of running. *Tsăh-y.*

With 足 *tsŏh*, the foot,
跲 *kyăh*, to crush with the foot. *Shyih-wun.*

With 辵 *chhŏh*, irregular motion,
⿺辶合 *hhŏh*, to walk together or alike. *Yeŏh-p'hyen.*

With 邑 *yih*, a city,
郃 *hhŏh*, a certain river. *Shyih-wun.*

With 金 *kin*, metals,
鉿 *kyăh*, the sound produced in working metals; *the sound of a bell. Yoŏh-p'hyen.*

With 門 *mun*, a door,
閤 *hhŏh*, a small inner door. *Tching-y.* The women's apartment. *Shyih-w.*

With 隹 *tchuei*, a species of bird,
⿰合隹 *hhŏh*, a pigeon. *Tsŭh-yoon.*

With 雨 *yŭ*, rain,
⿱雨合 *hhyăh*, thoroughly irrigated. *Tsih-yoon.*

With 革 *kĕh*, leather,
鞈 *kyăh*, a small breast-plate of leather. *Shyih-wun.*

With 韋 *wy*, skin with the hair,
韐 *kyăh*, (*moh-kyăh*), a kind of knee-piece. *Kwang-yuen.*

With 頁 *yĕh*, the head,
頜 *hhŏh*, the mouth. *Kwang-y.* The lower jaw; the chin. *Yoŏh-p'h*

With 食 *tchih*, food,
餄 *kyăh*, a cake. *Yeŏh-p'hyen.*

With 魚 *yu*, a fish,
鮯 *hhŏh*, a certain fish. *Tsŭh-yoon.*

With 鳥 *nyaò*, a bird,
鴿 *kŏh*, a dove. *Shyih-wun.*

With 鼓 *koò*, a drum,
⿰鼓合 *tăh*, the sound of a drum. *Shyih-wun.*

With 鼻 *pei*, the nose,
⿰鼻合 *hhyăh*, (*hhyăh-kou*,) a breathing through the nose *Kwang-yoon.*

With 齒 *tchei*, the teeth,
⿰齒合 *khăh*, to eat. *Yeŏh-p'hyen.* Pron. *hhoh*, the same. *Tsih yoon.*

With 龍 *loong*, a dragon,
龕 *khan*, to keep or place. *Yeŏh-p'hyen.* Like a dragon *Shyih-w.*

Among these sixty-nine, there are nearly thirty characters which have the same name with the primitive, but scarcely ten which differ from it in both the initial and the final. The general idea of *closing or uniting, closed, &c.* can be easily traced as combining, in some way, with the greater part of the formatives to suggest the new idea.

PRIMITIVES OF THE FOURTH CLASS.

The following primitives belong to the Fourth Class, which consists wholly of Derivatives formed from some of the preceding primitives. Thus in page 43, two primitives are said to be formed from the primitive 今 *kin*, now, one of these is,

X. 貪 *t'han*, craving, desirous, covetous (*Shyēh-wun*). It is formed by uniting 貝 *py*, something precious, with 今 *kin*, now, and produces five derivatives. By uniting with 人 *yin*, a man, it forms,

僋 *t'hān* (*t'han-soong*), silly, foolish. *Tsĕh yoon.*

With 口 *khoū*, the mouth,
嗿 *t'hān*, a sound *Shyēh-wun.* Also a confused noise. *Shee-king.*

With 欠 *khyen*, to owe,
𣢐 a current form of *t'han*, desirous of getting. *Shyēh-wun.*

With 水 *shooi*, water,
潭 *t'han*, a certain water *Yoŏh-p'hyen.*

With 竹 *chŏŏh*, a reed,
𥰭 *tān*, a species of the bamboo. *Tsăh-yoon.*

XI. Another is the adjective 酓 *yĕn*, full of wine. (*Tsăh-yoon*). It is formed by placing 今 *kin*, now, above 酉 *yoō* expanding; and produces nine derivatives. Uniting with 女 *nyú*, a woman, it forms,

𡢳 *khān*; concealed danger. *Shy'h-w.* Pron. *yen*, the same. *Tsăh-yoon.*

With 山 *shyan*, a mountain,
𡾰 *khān*; (*khān-ngoh*,) mountainous. *Tsăh yoon.*

With 欠 *khyen*, to owe,
㱃 *yĕn*, anciently to drink. *Yoon-kooi.*

With 皿 *ming*, a vessel,
盦 *ngyŭh*, to cover. *Shy'h-wun.* Pronounced *ngan*, the same.

With 言 *ngyen*, a word, [illegible] *ngan*, a man's name *Lootp'hyen*.

With 隹 *tchooi*, a species of bird, [illegible] *khan*, or *ngan*, (*ngan-shynen*,) a certain bird. *Yooh-p'hyen*.

With 音 *yin*, sound, 韽 *ngan*, a low voice. *Kang-yoon*.

With 鳥 *nyaô*, a bird, 鵪 *ngan*, (*ngan-shynen*,) the quail. *Tching-yoon*.

The five following examples illustrate the last Division of the Fourth Class of primitives, which have been already described as *Derivatives of Derivatives*. Such they will plainly appear to be, if we trace the primitive *syen*, to its origin. 吅 *syen*, which denotes affrighted, according to the *Shyeh-wun*, and a confused noise, according to the *Yooh p'hyen*, is formed by adding 口 *khoh*, the mouth, to itself: it then produces seven derivatives. One of these, formed by receiving another mouth, is,

XII 品 *p'hin* order, rank, kind, degree, relative to which the *Kang-yoon* says; " From two mouths alone arises strife, but by three can the nature and quality of things be weighed. " Uniting with 人 *yin*, a man, it forms,

偘 *hán*, content; one who seeks not praise. *T'hang-yoon*.

Uniting with 匚 *hhé*, a receiver, 區 *khyu*, to hide; a depository. *Shyeh-wun*. A small house *Tseh-y*.

With 山 *shan*, a mountain, 嵒 *yen*, a cave or hollow rock in a mountain. With the mountain above, the same. *Shyeh-wun*.

With 石 *shih*, a stone, 碞 *yen*, a precipice; dangerous. *Shyeh-wun*.

With 艸 *ts'hao*, grass, [illegible] *foo*; (*foo-yu*;) verdant; beautiful. *Yooh-p'hyen*.

With 門 *mun*, a door, 闆 *p'hin*, to look through a door. *Tseh-yoon*.

With 食 *tchih*, food, [illegible] *hyan*, desirous of wealth. *Yooh-p'hyen*. Desirous of food. *Loon-hooi*.

Of this *third* race, 區 *khyu*, to hide, &c produces no less than forty-seven; to give all of which would only tire the reader. We therefore adduce three, which afterwards become primitives themselves.

XII. The character 區 *khyu*, to hide, uniting with 大 *tà*, great, forms,

奩 *lyen*, a box for perfumes; or according to the *Yoon hooi*, a box in which a mirror is placed.

With 欠 *khyen*, to owe, it forms, 歐 *ngou*, to ease the stomach. *Shyth-w.*

Also to force out the breath as in singing.

With 艸 *ts'hao*, grass, 蓲 *khyeu*, a certain tree. *Yoh-p'hyen.*

These three of the *fourth* descent, became primitives in a certain degree; one of them produces two derivatives, and the other two, one each.

XIV. 蓲 *khyeu*, a certain tree, uniting itself to 木 *mooh*, wood, forms,

櫙 *nagou*, a species of thorn. *Tsüh-yoon.*

Uniting with 水 *shooi*, water. 漚 *ngoù*, to drink water. *Yo.h-p'hyen.*

XV. 歐 *ngou*, to ease the stomach, uniting with 衣 *ee*, clothing, forms,

[衤歐] *ngou*, a cloth placed round the necks of children to receive saliva, &c.

XVI. 匳 *lyen*, a box for a mirror, &c. by uniting with 木 *mooh*, wood, forms,

[木+匳] *lyen*, a kind of sieve or strainer. *Tsih yoon.*

In this way are the Chinese characters formed from each other. Complex however as they appear, they are not without example in other languages. Many Greek words might be adduced which exhibit a mode of formation scarcely less complicated. The root στάω, or ἵστημι, to stand, produces a greater number of derivatives than any Chinese primitive. One of these, a very common word, ἀνίστημι, to rise again, is in its turn the parent of no contemptible number; and of the third race, ἐξανίσταμαι, becomes also a primitive, producing κατεξανίσταμαι, μετεξανίστημι, προεξανίσταμαι, &c. &c. Thus also δίδωμι to give, produces ἔκδοτος given out or published; and from this primitive springs among others, a word now naturalized in our own language ἀνέκδοτος a thing not yet published, an anecdote. From γράφω, to write, likewise proceeds παράγραφος a paragraph, and from thence προπαραγράφω, ἀντιπαραγράφομαι, &c. Others might be adduced in which the derivative is formed by adding to the Greek primitive, a particle an adjective, or a substantive, as well as a preposition; but these may suffice. A similarity of conformation might be shewn to exist in Sungskrit words; but it seems useless to tire the reader with examples from a language at present so little known.

This view of the primitives and derivatives places the existence of design in forming the Chinese characters, beyond the possibility of doubt. It is scarcely more evident in the formation of a multitude of Latin verbs from one radical verb; or of the various Greek derivatives from their respective

primitives. Indeed for a language formed from about sixteen hundred roots, no one of which produces seventy derivatives, to be thus formed without any view to the meaning of its component parts, would exhibit a phenomenon hitherto unknown in the philological world. Were this design evident in the formation of only a third of the derivatives adduced, it would be sufficient to establish the truth of the fact; for if design be evident in the formation of a third part, what reason can be given for its not being carried through the language? Whether the inventors were happy in selecting characters to suggest the new idea intended, is a different question; but that such was their object, seems to appear with an evidence which acquires increasing force from every new examination of the language."

The *connection* between these component parts however is of a peculiar nature. It is not that of compound words in other languages; a little reflection will convince us that this is scarcely possible. What would a language be, that by uniting about a thousand words, should attempt to *name* every object sensible and mental which language embraces? Nor is it exactly the connection formed in other languages by a preposition and a verb. Prepositions, which, as united with verbs, scarcely exceed twenty in any language, (of which also several concur in expressing nearly the same idea,) *seldom* do more than mark some circumstance relative to the verb, or augment its force, or occasionally invert its meaning. The Chinese do much more; a primitive expressing some general idea, they combine with the most powerful objects in nature, the sun, the moon; fire, water; the hand, the heart, &c. so as thereby to *suggest new ideas*; and it is by thus attempting to *suggest* a new idea

through the union of two already known, that the language is in general formed. In this mode of suggesting ideas, however, various gradations may be observed in point of perspicuity. In some of the compounds it seems difficult to trace any connection; in others, the connection bears some resemblance to that of a preposition and a verb in Greek; and in some few, it almost approaches the clearness of a compound word.

As to the manner in which the primitives and formatives unite in forming new characters, we see that in some few instances the *formative* seems to predominate; but in perhaps the greater part, the *primitive* communicates one general idea to the various formatives, now distantly suggesting, and now almost expressing, the idea intended to be conveyed. This indeed we might almost infer from the difference in the number of the formatives and the primitives. The former, (the element,) are only two hundred and fourteen in number; and of these, not above eighty are employed to any considerable extent; while the latter are more than sixteen hundred, if we include the IVth class, the Derivative-primitives; and nearly twelve hundred, if we exclude them. Now it seems more reasonable to expect the language to be formed from twelve hundred ideas modified in ten, twenty, or thirty ways; than from eighty ideas modified each in four or five hundred ways. We also see, that the newly formed character seldom assumes the name of its *formative*; scarcely five instances of this occur in all the two hundred and forty derivatives here given; but in a full half of them we see it assume precisely the name of the *primitive*; and in most of the rest, either its initial or final. This accords with a wish to retain the general idea of the primitive how variously soever it be modified, or however faintly suggested. But if the idea

of the primitive were not retained at all, it would form a perpetual incongruity throughout the language.

This fact of the primitive's generally imparting its *Name* to the derivative, deserves particular notice. That it should do this in every instance, is not to be expected. If the language would furnish a sufficient stock, it might rather be expected, that a new name should have been given to every new modification of the primitive. But where the idea of a compound syllabic name never entered the mind, it follows, that although the language contained syllables enough to furnish a totally distinct name for each derivative, (as no primitive produces more than seventy, yet if it were intended to retain in any degree the idea of the primitive, such alterations alone would be made as accord with the system, that is, in the initial, the final, or the aspirate. This is found to be generally the case; and when these failed, the identical name of the primitive has been often adopted, rather than one completely foreign. Instances of the latter kind are rare, scarcely twenty occurring in the two hundred and forty derivatives already given. Yet these few variations would be enough to include all the Chinese monosyllables.

This fact respecting the name, is of great importance not only in determining the *existence* of the primitives; but in pointing out the *identical characters* to which that appellation belongs. In a language where thirty thousand characters employ scarcely seven hundred distinct syllables, much may be deduced from a due investigation of the characters to which the same syllable is applied. It cannot be supposed that thirty thousand characters could be formed at once. To invent thirty thousand different ideas, and distinguish each

of them by an appropriate written symbol, could scarcely be the work of one life, or of one age, even were there no union of different characters in the language. But a little reflection will convince us, that the force of these single characters must be *known*, before men could think of uniting them, as well as circumstances first occur which rendered their union necessary. Their early writings employ a comparatively small number of characters. All the works of Confucius contain *scarcely three* thousand different characters. A time might possibly exist therefore, when the whole stock of characters in the language did not amount to that number. But are we to suppose too, that only a tenth of the *names* were then known? that their whole colloquial medium contained at that time only seventy syllables? Is it not much more probable, that they then had in use nearly the present number of syllables? But if they had, these syllables were *first* attached to perhaps less than three thousand characters; and if we can discover these, we have the primitive characters of the language. And is there nothing that will enable us to ascertain these? I confess that I think there is. It is clear, that two characters must have existed before they could be united; and if they existed, it may be presumed that they bore a name. When we then find the same name given to twenty characters, we may almost certainly affix the name to the most simple as its original property, especially if that character be contained without mutilation in all the other nineteen. This may be illustrated by an example: 我 *ngó*, 1,* produces twenty six derivatives bearing the same name. Thus we have twenty-seven characters bearing one name. Of these one is found complete in all the other twenty-six, which it forms by receiving twenty-six different formatives. Which then of these twenty-

* Sec. 11

seven existed first? Must not the character which formed each of the other twenty-six by merely receiving a formative, have existed prior to its forming them? But did it exist without a name? or is there any proof of its having ever borne another name? It is clear then that this first *existed* of the twenty-seven, and *first bore the name*, in whatever way the others obtained it afterwards. Now the three first classes of primitives, about twelve hundred in number, selected from those which we have termed original characters, contain nearly every sound in the language, giving on the average about two characters to one name; and the two hundred elements contain nearly a hundred and fifty names. Yet in the first nine of the primitives here given, which include two hundred and thirteen derivatives, the names with every variation of initial, and final, scarcely include more than *thirty* syllables. Why is this surprising disparity of names found in the same number of characters, but because the first are the primitives which first received the name, and the last are not. Here then we have *two* characteristics uniting *with the name* to point out the primitive characters of the language, their superior simplicity of form, and their uniting themselves with other characters to form derivatives.

I am well aware that variety of name, and superior simplicity of form, would not establish the claim of any characters to the rank of primitives. Yet the union of these two would establish their claim to that of *original* characters, which will readily appear by our adverting to what is here meant by superior simplicity of form. This phrase does not mean that some characters are formed by the union of *ten* strokes, others by the union of *nine*, and others by combining *eight* or *six*. The characters here termed superior in sim-

plicity of form, are such as either contain *one* element with an addition which of itself has no meaning, or else *two* elements. All the characters beside these have *added* to them—not an extra-stroke or two, but another *character*; hence they all consist either of *two* significant characters, one added to the original one incapable of division; or of *three*, one added to the two elements *united*. This superior simplicity of form constitutes, therefore, a clear and indelible characteristic. It is however possessed by the primitives in common with the *other* original characters already described, and stamps them *original* characters, because there are none to which they can be traced beside the two hundred and fourteen Elements. But to constitute them actual *primitives*, they must produce derivatives. This, these primitives do in various numbers, from three to sixty-nine, which the other original charactors do not, though equally simple in form. Thus then, by the union of *three* characteristics, their variety of name, their superior simplicity of form, and their embodying themselves in derivatives, the primitives stand distinguished from all the other characters in the language.

This fact seems so clear as almost to admit of demonstration. For should any one object, that variety of name in the elements, or in the primitives, proves nothing; it is freely granted that it proves nothing *taken alone*; but when it is united with the two characteristics already mentioned, it seems to prove every thing to the case in hand. If any one should urge, that two hundred and fourteen can be selected from the mass of Chinese characters which shall contain a hundred and fifty names; or twelve hundred, which shall contain every sound in the language, it is acknowledged that this can be done with ease. But will these be found the *simplest characters* in the language

as it regards their form? And if they be, will each of these twelve hundred *produce* from three to seventy other characters in all of which they themselves shall be completely embodied? If they cannot do this, the question is decided; they are either those original characters which furnish no derivatives; or they are derivatives themselves: and in the latter case their names are not their *own*; they are borrowed from their primitives. For as most of the primitives communicate their name at least to some one derivative, by carefully culling these from the rest, 1200 *derivatives* might be selected, which should bear the names of the 1200 primitives. But they would not be found to be equally *simple* in their *form* with the primitives; the element *added* would bewray the spurious nature of their claim; much less would they be found to perform the *office* of the primitive, by embodying themselves in the other derivatives. The example already quoted will shew this clearly. The character 俄 *ngo*, hasty, perverse, has precisely the same name with its primitive 我 *ngó*, I; but is it equally simple in its form? Does not the addition of 亻 *yin*, a man, sufficiently bewray its true character as a derivative, and when taken away, lead us to its primitive 我 *ngó*? Further, does it perform the *office* of its primitive? Is it found in any *one* of the other twenty-seven derivatives? in all of them? and in them as communicating in some degree its general meaning? I will go still further, and allow, that a derivative may assume a name *different* from that of its primitive; as is the case with *ngan*, to flatter, (see p. 65) and if there were a sufficient number of these in the language, they might be culled, and said to contain every sound in the language. But would these possess the other qualities mentioned? would they be the simplest characters in form which bear the name? would each of them be found performing the office of a primitive by embodying itself with ten, twenty, or

fifty other characters? Such of them as were found united with even three each, would be the Derivative-primitives described under Class IV, and of which there are not six hundred in the language. These characteristics, therefore, their superior simplicity of from, and their embodying themselves in numerous characters derived form them, unite in the twelve hundred Primitives which appropriate nearly every *name* in the language,—*and in these alone.* And if it be a fact, that the significant parts of a character must have existed before they were united with each other, these characteristics united, stamp them indisputably, the *Original characters of the language*, from which, (the few other original characters excepted,) all the rest are formed in the manner already described.

Thus by collecting into one focus the few scattered rays of light afforded, it is possible to trace this singular language to its origin, a few Imitations of natural objects, chiefly the Elements,—to ascertain the principles upon which these unite with each other in producing the Primitives,—and to follow these primitives, in their re-uniting with the elements so as to form a multitude of Derivatives; some of which in their turn unite anew with the elements, till five or six characters are combined with each other, and the language becomes, if we may believe one of their own writers,* not only clear and forcible, but rich and elegant in the highest degree. We now proceed to the examination of the Colloquial Medium.

* [illegible]. See the quotation from Sir Wm. Jones's address, page 26.

END OF PART I.

ON THE

SOUNDS, OR THE COLLOQUIAL MEDIUM

OF THE

CHINESE.

WE now enter on the examination of the second part of the subject, the Sounds by which the Chinese characters are expressed, and which constitute the basis of the Oral or Colloquial Medium of communication throughout that populous empire. In every alphabetic system the colloquial and the written mediums are identified with each other; the sound is essentially inherent in each written word; and materially to change it, is impossible, the several letters remaining, from age to age, the guardians of the sound affixed thereto. But the case is totally different in Chinese. The sound of no character is inherent therein: it may be totally changed, without affecting the meaning of the character. Thus to 人 *yin*, a man, might be affixed *tao*, or *lee*, or any other name; and the character would still convey the same idea, because the written language speaks wholly to the eye. Some characters have two names widely different from each other; several instances of which have occurred in the derivatives given in the preceding part; and one or two even in the elements. The Colloquial Medium however, is scarcely less interesting

than the characters. Its antiquity is perhaps greater than that of any colloquial medium now used, except the Hebrew. It is singular in its nature; and if it be not wholly original, the contest for the palm of originality lies alone between it and the Sungskrit system, extended throughout India: while, if duly examined, it will be found to possess much of systematic regularity, and to express a boldness of design in its outlines, scarcely exceeded by any other system;——but withal to terminate in a feebleness of execution, which has to this day prevented its passing the bounds of the Monosyllable.

Before we enter fully on the consideration of the system, an introductory remark or two may not be improper. Respecting its *Antiquity* we have nothing certain, except what may be inferred from the nature of things. Speech must necessarily precede writing, and some colloquial mode of communication must have preceded the invention of the Chinese characters, high as the Chinese place this invention. But a question may here occur, Did they *originally* convey their ideas to each other by the present system of sounds? or did they ever possess another system of sounds, a colloquial medium totally distinct from this? If they did, whence came the sounds contained in this system? How did these happen to occur to their minds precisely at the time of inventing the characters? Further, when did the pristine colloquial medium fall into disuse? and how happens it that no traces of it can be found remaining, as in the English tongue are to be found traces not only of the Norman language, but of the Anglo-Saxon, and perhaps of a language still more ancient? Besides, if when the Chinese invented the characters, they did not affix to them the sounds with which they had *already* connected ideas, of what service could these characters be when invented?

2 I

New sounds could convey no ideas, till these new sounds were universally recognized by them as connected with ideas; and in order to effect this, a nation must agree to throw aside the sounds with which alone they had hitherto connected ideas, and in reality invent for themselves a new language, a circumstance unparalleled in the history of mankind. We have therefore no sufficient ground to conclude that any colloquial medium widely different from the present, has at any time existed in China; but on the contrary, the probability is, that the present system existed in substance, prior to the invention of the characters.

This idea seems corroborated by several circumstances. The elements, two hundred and fourteen in number, contain a hundred and fifty of the sounds found in the present system, and only one not found therein, (*irr*, which will be noticed hereafter). This is as great a number of the present system of monosyllables as the elements could be expected to possess, particularly if they were not all the original characters of the language; and indeed a much greater than would fall to their share, were we to suppose the six hundred and fifty sounds distributed equally among thirty thousand characters; for this on the average would give one sound to about forty characters, and of course about *five* sounds to the whole two hundred and fourteen elements. So that unless the elements came in for their share of these monosyllables in the *early state* of the language, when the characters were comparatively few, it is not easy to assign a reason for their obtaining so large a number of them. Further, the twelve hundred primitives mentioned as the most simple in the language, and therefore likely to be the *first formed*, contain nearly every monosyllable in the present system; but no sound beside, with the exception of *irr*

already instanced. While, on the other hand, the *three thousand* characters already described as forming the works of Confucius, will be found to include little more than half that number.

The evidence derivable from the ancient Chinese poetry, serves further to corroborate the antiquity of the present oral system. In the poems included in the collection made by Confucius, and emphatically termed the *Shee*, a certain degree of rhyme is observable. Some of these poems celebrate the deeds and even the marriage of *Wun-wang*, the father of the *Tchyeu* family, and if they were written on the occasion, as is the case with epithalamia in general, they must be nearly three thousand years old, he living about two hundred years before Homer. The sounds which the rhyme of these affixes to the various couplets, agree however with those found in the present system, and exclude every other sound. As an example of this the character 耳 *irr*, is precisely in point. It is now pronounced *irr* which, sound is not found in this system; but in the *Shee* it is made to rhyme with *ee*, which is the identical sound affixed to *it* in this system, given in *Kang-khee's* dictionary. This happens also to be the provincial sound affixed to this character in the Canton pronunciation; if therefore it was pronounced *irr* at Pekin where the dictionary was compiled, it shews the discernment of the compilers, who were neither induced to depart from the genuine Chinese system by the glitter of a polite pronunciation, nor deterred from adhering to it by the fear of being charged with a vulgar provincialism: as, if we allow some of them to be attached to *this* provincial pronunciation through their being from Canton, we can scarcely suppose that all the hundred

mandarines whose names are prefixed as assisting in that work, or even the majority of them, were from that province.

But although the system of pronunciation seems to have been radically the same from the earliest ages, we are not to suppose that the same sounds were used in exactly the same sense throughout a country so extensive as China. There would necessarily be a variety of dialect, and different characters would naturally have various names given them in different provinces; of which the Chinese dictionaries furnish abundant proof. Another circumstance would tend to establish, rather than suppress, varieties in the pronunciation. If we may credit the Chinese Annals, the seat of supreme government has been removed nearly thirty times since the Chinese empire was founded. Hence, as the various dictionaries which preceded the Imperial Dictionary originated under different dynasties, if they were printed at the seat of government, they must have issued from various and distant parts of the empire. When the most ancient of the Chinese dictionaries, the *Shyeh-wun*, made its appearance about A. C. 150, the supreme seat of government was in the province of *Ho-nan*, four hundred miles south-west of *Pekin*. When the next, the *Yoŏh-p'hyen*, appeared in the beginning of the 6th century, under the *Lyang* dynasty, the seat of empire was at *Nan-king*, three hundred and fifty miles south-east of *Ho-nan*. Before the *Kwang-yoon* made its appearance in the 7th century, under the *Thang* dynasty, the seat of government had been again removed to *Ho-nan*. In the beginning of the 14th century, when the *Yoon-hooi* was published under the *Yuen* family, the seat of government was in the province of *Shen-see* (*Xen-si*,) four hundred miles north-west of *Hó-nan*. When

under the dynasty of *Ming*, the *Tching-yoon* was published in the latter end of the 14th century, the seat of government had been again removed to *Nanking*. It was only in the beginning of the 15th century, that the seat of government was fixed at Pekin. Thus various provincial modes of pronunciation had nearly an equal sanction, which would of course prove a serious inconvenience, both to men of literature and business.

This diversity of pronunciation was particularly noticed by the Emperor *Kang-khee*, in the beginning of the past century; who seems to have thought it an inconvenience of sufficient magnitude for him to attempt applying a remedy. Accordingly, in his order for compiling the Imperial Dictionary, he enters pretty largely on this topic; and as one reason for his wishing that work to be undertaken, mentions his desire to ascertain and fix a standard pronunciation, in which the various shades of provincial pronunciation might be united as far as it was practicable, and men of letters be furnished thereby with one uniform rule throughout the empire. The execution of this work he committed to nearly a hundred persons, whose names and rank are particularized in the beginning of the first volume, and who in all probability were born in different parts of the empire, and hence well acquainted with its various provincialisms. This work therefore, if properly executed, could not be expected to agree exactly with the dialect of any particular province, although it might form the best general standard. It would however approach much nearer to some than to others; thus it approximates much more nearly to that of Pekin than to that of Canton, although it does not servilely adhere to the former; as in the instance already noticed, that of the character termed irr, it prefers the pronunciation used at Canton; and in one or two other instances, it varies from the Pekin pronunciation,

as in *hyŏh*, to learn, to which the Pekin pronunciation prefixes a kind of sibilant sound as though it were written *shyŏh*; while all the dictionaries quoted for the sound, prefix as its initial, a character which the inhabitants of Pekin sound *h*. The character 去 *khee*, also, which the Imperial Dictionary and all the others, unite in beginning with the initial k, the inhabitants of Pekin sound as though beginning with *ch*. This however is no wonder: even London has its provincialisms which a good speaker would not imitate; it is not strange, therefore, if Pekin should retain something of hers, since she has become so much more recently the seat of the court than London. I have been informed, that the system coincides most nearly with the pronunciation of *Nan-king*; and there the seat of empire has been fixed no less than four times.

Should any imagine that the Compilers of the Imperial Dictionaries introduced a *new system*, a small degree of reflection on the circumstances of the case may serve to convince them of the improbability of such a supposition. When the system agrees with the Pekin pronunciation in nineteen instances out of twenty, there is little reason to imagine that any such thing has been attempted; and indeed it is not easy to conceive how such a thing could be accomplished, or even what temptation there could be to attempt it. To prefer one mode of pronunciation to another, was within the power of those who compiled the Imperial Dictionary; but to introduce into the language, and give as the true pronunciation of characters well known throughout the empire, sounds never before heard by a Chinese ear, is a thing unprecedented in the annals of philology, as well as a task to which perhaps the most absolute sovereignty is unequal. It is a well-known fact, that the emperor Augustus, when master of the lives of all the people in

Ro[illegible] a single new word. But, a still stronger objection to this is, that this system is found complete in dictionaries which are *quoted* in the Imperial Dictionary; one of which, in the author's possession, has the system of initials and finals expressed by the *identical* characters used for that purpose in the Imperial Dictionary. We may therefore infer with pretty great certainty, that in how many instances soever this system may differ from any provincial dialect, it presents as a whole, the most genuine as well as the most comprehensive system of Chinese orthoepy. This system we now proceed to examine.

The Chinese System of Sounds is formed with great regularity. The names of all the characters given in the Imperial, and the preceding dictionaries, are evidently formed on the syllabic plan. It includes two kinds of sounds; those which are termed *Tse-moo*, or Mother-sounds, and those termed *Nyēh*, auxiliary sounds. The former, which are nearly all Consonant sounds are used as Initials; the latter consist of Vowel and Nasal sounds, and are used as Finals. By the union of two of these are formed the names affixed to all the characters. Thus, 刀 *tao*, a knife, is produced from the initial t-*ung* and the final *k-ao*; the former as the initial power being understood to lose its final sound *ung*, and the latter as the auxiliary or final, its initial *k*. These united thus, are described, in the dictionaries, as producing a sound which is said to agree with that of the character 到 *tao*, with which the reader is of course supposed to be acquainted. Thus also the sound of 知 *ch-ee*, knowledge, is formed by uniting the initial sound of ch-*um*, with the final sound of *k*-ee. These Initial and Final sounds, we proceed to examine in their due order.

Of the INITIAL POWERS *of the Chinese Language.*

In the Imperial Dictionary, the Initial powers, termed *Tse-moo*, Mother sounds, are divided into Nine Series. The first five and the eighth, are said to contain each four sounds; the sixth and seventh, five each; and the ninth, only two. The manner of forming these series is defined with great accuracy. They are expressed by the following characters, which, like the words placed across the head of the page in our Pronouncing Dictionaries, appear to be selected merely for the sake of describing the sounds, hence only the initial of the syllable is used.

The nine series of INITIAL POWERS.

1.	見 K-*yen*,	溪 kh-*ee*,	群 k-*yoon*,	疑 *y-ee*.*	
2.	端 T-*wan*,	透 T'h-*eü*,	定 t-*ing*,	泥 n-*ee*.	
3.	知 Ch-*ee*,	徹 chh-*yĕh*,	澄 ch-*ing*,	娘 ny-*ang*.	
4.	幫 P-*ang*,	滂 p'h-*ang*,	並 p-*ing*,	明 m-*ing*.	
5.	非 F-*ey*,	敷 fh-*oo*,	奉 f-*oong*,	微 w-*y*.	
6.	精 Ts-*ing*,	清 ts'h-*ing*,	從 ts-*oong*,	心 s-*in*,	邪 s-*yea*.
7.	照 Tch-*aö*,	穿 tchh-*uen*,	牀 tch-*ang*,	審 sh-*ün*,	禪 sh-*yin*.
8.	影 Y-*ing*,†	曉 h-*yaö*,	喻 y-*ü*,	匣 hh-*yăh*.	
9.	來 L-*ai*,	日 y-*ïh*.			

* This initial is in some instances written *ng* by the Catholic Missionaries. † The Catholic Missionaries in some words give no sound to this initial, in some others they make it *ng*: they seem to confound this and the nasal of the first series with each other.

Remarks on the Nine Series of the Chinese Initials.

The first sound, in the *first five* of these series, is a simple sound, the second is an aspirate, and the fourth a nasal. But what is the third sound? and wherein does it differ from the first? These are questions to which I have never been able to obtain a satisfactory answer. It is true, that the Chinese esteem it *nearly* the same with the first; but still it is improbable that in a series of four sounds, given, not merely in the Imperial Dictionary, but in those which preceded it, two sounds should be precisely alike. If we examine the Sungskrit alphabet, to which the Chinese system bears a surprizing likeness we shall find, that while the first letter in each series is a simple sound, and the second an aspirate, precisely like those in the first eight series of the Chinese Initials, their third sound is the first letter of the series softened: thus in the first series, *k-u* is softened to *g-u*; in the second series, *ch-u* is softened to *j-u*; in the third, *t-u* is changed for *d-u*; and in the fifth, *p u* is softened to *b-u*. Now *g*, *j*, *d*, and *b*, are the sounds in which the Chinese are deficient. Did the authors of the Chinese system insert these four initial powers in the system, though useless, out of compliment to the Sungskrit system? or had they some faint idea, that there once existed sounds, if now lost, which in some degree differed from *k*, *ch*, *t*, and *p*, and in the same degree approximated to *g*, *j*, *d*, and *b*? If they did it in compliment to the Sungskrit system, whom did they intend to compliment thereby? and why did they not go farther, and adopt the *fourth* sound of the Sungskrit series, *gh jh*, *dh*, *bh*, &c. as well as the third. But we shall have farther occasion to resume this subject when we compare the

Chinese system with the alphabets of other nations. We must now proceed to examine the manner in which each series is directed to be formed, and endeavour to ascertain its various sound. In doing this it will be proper to notice the sounds by which the Catholic Missionaries have expressed them, and to assign reasons for departing in any degree from their system.

The First Series are said *to proceed from the lower teeth.* They are not however the dentals of the European alphabets; for the Catholic Missionaries express the first sound of the series by the letter *k*, which has the same sound in English as it has in French or Italian, and is the true sound of that power. The second or aspirated sound of this they denote by an aspirate placed over the syllable; a course which they have taken with the aspirates in the other series. In all the Indian languages, however, the aspirates are as really distinct powers, as the other consonants, and are treated as such by all who have entered into their true nature. Sir William Jones expresses the second sound in the first series of the Sungskrit alphabet, (with the sound of which this exactly coincides,) by *kh*: this mode of expressing the aspirated power, by adding an *h* to the simple power, is adopted here, as it seems unnecessary to resort to accents for those sounds which the letters of the alphabet will express. The third sound the Catholic Missionaries write *k* like the first. The fourth sound they write variously; one word found underneath it they write *yen*, another they write *ngan*; the pronoun I, 我 they write *ngo*, and 悟 intelligent, they write *ngu*. Hence it appears, that in some instances, however, they consider it as nasal. Were the tongue placed on the lower teeth, and gradually raised till the nasal were formed, this series could be formed with ease.

The Second Series is to be pronounced with the *tongue placed between the teeth;* which mode instantly produces the first power, the common English *t*. The Catholic Missionaries write the series *t*, *t'*, *t*, *n*. Their mode of spelling it is adopted, with the exception of the aspirated power, which is here written *t'h* with a comma intervening between the *t* and the *h*, after the example of Sir William Jones, to shew that the *h* is intended to aspirate the *t*, and not to coalesce therewith as it does in the words *thick* and *this*.

The Third Series is directed to be formed *by raising the tongue toward the palate*. It is written by the Catholic Missionaries *ch*, *ch'*, *ch*, *n*. The only alteration made in this series, is, that of writing the second, the aspirated power *chh*, as Sir Wm. Jones writes precisely the same sound, which occurs in the second series of the Sungskrit alphabet.

The Fourth Series is directed to be pronounced *with the lips strongly closed*. It is written by the Catholic Missionaries *p*, *p'*, *p*, *m*. No alteration is made in this beside that of changing *p*, for *p'h*, on the principles already mentioned. The comma is inserted between *p* and *h*, to prevent these two letters coalescing and assuming the sound of *f*, as they do in *phlegm*. The sound intended to be conveyed by them here, is nearly that given to p and h in *pump-house*.

The Fifth series is directed to be pronounced *with the lips gently closed*. The Catholic Missionaries write it *f*, *f'*, *f*, *v*. The aspirate is here changed for an *h*, as before; and the *v*, for *w*, the sound which the Catholic Missionaries probably meant to convey, but which the letter v does not convey in English. Were not this latter change made, the rule for pronouncing the series could

not be observed; as v is not pronounced in English by gently closing the lips, but by placing the under lip against the upper teeth.

The Sixth Series is directed to be formed by putting *the tongue to the upper teeth*. It is said to contain five sounds, the two latter of which are sibilants. This series the Catholic Missionaries write thus ç, ç', ç, *s*, *s*. It does not seem necessary however to transfer the French cédille to the English language, if we have any combination that will express the sound. It is therefore changed for *ts*, which, though it does not express precisely the sound of the cédille in French, seems more fully to meet the requisition of the Chinese orthoepists, that of placing the tongue against the upper teeth. The series, therefore, we write *ts*, *ts'h*, *ts*, *s*, *s*, the comma being inserted between *s* and *h* to prevent their coalescing as they do in *shall*. The sound intended to be conveyed is nearly that of *tsh* in *harts-horn*.

The direction for pronouncing the Seventh Series is, that the tongue be placed *against the side-teeth*. This series differs much from the last, and a little from the third, *ch*, *chh*, &c. as placing the tongue against the side-teeth will produce a sound somewhat harder than *ch*, &c. The Catholic Missionaries write it *ch*, *ch'*, *ch*, *x*, *x*. As it seems desirable, however, to retain, at least in writing, as many distinctive names for the Chinese characters as we can with propriety, when so many characters must necessarily be expressed by the same syllable, *t* is prefixed to the first four sounds of this series, which are then written *tch*, *tchh*, *tch*, *tsh*. This, if it suggests nothing different in pronunciation from *ch*, *chh*, &c. will at least furnish us with a distinctive mark in writing for this series, and prevent our confounding two series with each other. The *x* of the Catholic Missionaries is difficult of pronunciation in

English, and when pronounced, has generally the sound of *z*, rather than that of *sh*, the sound here affixed to it by the Catholic Missionaries. *Tsh* and *sh* are therefore substituted for *x*; the *tsh*, merely to add another distinctive symbol, where it could be done. Should it seem strange that the Chinese have two sibilants both in this and the last series, this may possibly be accounted for thus. In the three first series, raising the tongue toward the roof of the mouth, would naturally produce the nasals; if the tongue were thus raised in these two last series, the sibilants would be produced; and perhaps in both series, the latter of the two sibilants might be formed by pressing the tongue more strongly against the palate than in forming the first of them. This might cause a distinction of sound perceptible to a Chinese ear, though not to ours.

The Eighth Series, directed to be pronounced *from the throat*, are evidently gutturals. The first of the four seems to be the softest sound which can be emitted from the throat. The Catholic Missionaries, in some cases, give it no sound, but merely write the vowel or auxiliary sound: thus in the table in which the vowel *o* unites with the initial powers to form *ko, to, ho, mo,* &c. the character which stands underneath this initial, they write merely *o*; and indeed all the characters which begin with a vowel belong to this initial. Yet in the final which adds the auxiliary sound *ay* to the various initials, as *kay, tay, yay, may*, they begin some of the characters standing here with *ng*; and others with *y*. Among twenty characters placed under this initial in the Imperial Dictionary, the Catholic Missionaries have begun four with the nasal *ng*, and sixteen with either *y*, or the mere sound of the vowel or auxiliary. There seems to have been some intermixture in the characters placed here and those placed underneath the nasal of the first series. In

examining twenty-two of the latter, I found twelve written with *y*, two with *v*, and eight with the nasal. It seems therefore, that to some of the characters placed under the nasal, they have given the sound of *y*; and that on the other hand, to a few placed under this initial, they have given the nasal sound. Whether this arises from a mistake of the compilers of the Imperial Dictionary in placing the wrong characters underneath this initial, or from a subsequent change in the pronunciation of certain characters, is a matter of small importance. The transition from *nga* to *ya* is not great; if instead of raising the tip of the tongue, it be bent downwards, *ya* will be produced instead of *nga*.——The second sound in this series is an aspiration, written *h*, by the Catholic Missionaries. The third sound, they write *y*: the fourth is a very strong aspirate, which they sometimes write *kh*, and in some other instances merely *h*. Neither of these, however, is the true sound: it would be much more exactly expressed by the Arabic ح or the Hebrew ח, the sound of which is nearly equivalent to *hh*: It seems best therefore to express it by *hh*, particularly as the *kh* belongs to the first series, and the *h* is already appropriated to the second sound of this series.

The Ninth or last series, which is said to be pronounced *partly with the tongue and partly with the teeth*, contains only two powers. The first of these the Catholic Missionaries properly write *l*: and the second even of this series seems formed on the characteristic principle of the Chinese system, that of aspirating the former sound: if an attempt be made to aspirate *l*, this sound will be nearly produced, which the Catholic Missionaries write *j*: but as the English *j* is a sound I have never heard given to that or any other Chinese character, and the plan of giving the *j* in italics as a French j, cannot be realized when the whole word is printed in italics, it seems

as well to use the English y, from which this sound differs but little. The Chinese Initial system exhibited in one view, stands thus:

THE INITIALS

	As given by the Catholic Missionaries.					*As given in this work.*				
1.	K,	k',	k,		y *or* ng.	K,	kh,	k,		y *or* ng.
2.	T,	t',	t,		n.	T,	t'h,	t,		n.
3.	Ch,	ch',	ch,		n.	Ch,	chh,	ch,		n.
4.	P,	p',	p,		m.	P,	p'h,	p,		m.
5.	F,	f',	f,		v.	F,	fh,	f,		w.
6.	C,	c',	c,	s	s.	Ts,	ts'h,	ts,	s,	s.
7.	Ch,	ch',	ch,	x	x.	Tch,	tchh,	tch,	tsh,	sh.
8.	Y *or* ng,	h,	y,		h *or* kh.	Y *or* ng,	h,	y,		hh.
9.	L,	j,				L,	y,			

The number of initial powers which this system would contain were they all distinct from each other, is Thirty-six. From these, however, we must deduct the third power in the first eight series, which will reduce them to twenty-eight. From these too may be further deducted the nasal of the third series, which differs but little from the nasal of the second series; one of the sibilants in the sixth series, perhaps one of those in the seventh, (as they are both pronounced nearly alike); and the last power in the ninth series, which we cannot express differently from the *y* of the eighth, although there is certainly a small difference between the two. These four being further deducted, leave Twenty-Four distinct powers, if we consider the seventh series as different from the third, which the difference between *n* and *sh*, the terminating powers of the two series, seems fully to warrant: respecting this

however, the reader must judge for himself. If we deem these two series the same, the distinct initial and consonantal powers found in the language, instead of twenty-four, will be Twenty-One.

Should any one ask, "Why alter the system introduced by the Catholic Missionaries? If theirs be a good system, does it not savour of pride to attempt altering it?" I would reply, that while I readily acknowledge their system on the whole to possess much merit, it by no means follows that no further improvement can be made. This attempt may indeed have failed; but if we confine ourselves precisely to their footsteps, it is certain that all further improvement is quite out of the question. Besides, they adapted their pronunciation to that of their own country; but why a French, an Italian, or a Portuguese mode of pronouncing names should be retained in a book intended for English readers, I have hitherto heard no satisfactory reason urged. The most plausible perhaps, is, that some foreigner may possibly read the book, to whom the pronunciation of the names would be familiar, though difficult to English readers. But to this it may be replied, that were it worth the labour to render the pronunciation of names, on this account, unintelligible to the bulk of our own countrymen, the step taken would go near to defeat itself. This foreigner, who is to read this book, is of course acquainted with English, and in an English book he might possibly expect the pronunciation of the names to be English as well as the rest; thus the course taken to accommodate him, might be the means of misleading him. That in an English work the spelling of names should assume an English form, and be accommodated to the pronunciation of that language, seems, therefore, to be what foreigners themselves would naturally expect. We proceed to the Final powers of the Chinese system.

The FINAL SOUNDS of the Chinese Language.

These, which they term *Nyth*, Auxiliary or helping sounds, are originally twelve, of which eight are Vowel, and four are Nasal sounds. The Chinese however, by a method at once ingenious, and founded in nature, have extended these vowels and nasals to perhaps a greater number than any other language brings into use. The eight original vowels, and the four nasals, which for the sake of distinction we may term *Primary*, are described as pronounced with the mouth *open*. They are afterward said to form what are termed *Secondary* sounds; which is done by interjecting, where admissable, a sound resembling that of *i* or *y*, between the initial and the final. This changes *ka* to *kya*, *kang* to *kyang*, &c.; and thus produces almost an equal number of *secondary* vowel and nasal sounds. This however is but *half* the system: as the Primary vowels and nasals are pronounced with the *mouth open*, they admit of another modification by being pronounced with the mouth first *closed*. This gives rise to almost an equal number of new sounds;—by this method, from the open vowel *ka*, is formed *kwa*; from *kee*, *koo*, &c. the nasal *kang* becomes *kwang*; the nasal *kung* forms *koong*; *kun*, *koon*; and *kan*, *kwan*. Further, this class of Close primary finals also undergoes the Secondary modification, *i* or *y* being interjected where admissible. Thus, from the eight original vowel sounds, would be formed twenty-four more; and from the four nasal sounds would be formed twelve new ones, were the interjected *y* admissible in all these finals. The actual number of both the primary and secondary sounds appears in the following Synopsis of them, copied from the Imperial Dictionary.

SYNOPSIS OF THE FINALS.

	OPEN		CLOSE	
	Primary Finals.	*Secondary do.*	*Primary Finals.*	*Secondary do.*
1	迦 *Ky-a*	伽 *k-ya*	瓜 *k-wa*	—
2	(徹 *chh-ea**)	結 *k-yĕh*	—	訣 *k-yuĕh*
3	岡 *k-ang*	江 *k-yang*	光 *k-wang*	俇 *k-wang*
4	庚 *k-ung*	經 *k-ing*	工 *k-oong*	弓 *k-yoong*
5	裓 *k-ih*	饑 *k-ee*	孤 *k-oo*	居 *k-yu*
6	高 *k-ao*	交 *k-yao*	—	—
7	該 *k-ai*	皆 *k-yai*	乖 *k-wai*	—
8	—	—	傀 *k-wy*	圭 *k-ooi*
9	根 *k-un*	金 *k-in*	昆 *k-wun*	君 *k-yoon*
10	干 *k-an*	堅 *k-yen*	官 *k-wan*	涓 *k-yuen*
11	鉤 *k-ou*	鳩 *k-yeu*	—	—
12	歌 *k-o*	角 *k-ŏh*	鍋 *k-wo*	矍 *k-yŏh*

* This Primary Final forms very few sounds; it is united with only the ch series of initials. Its Close Primary final is still more deficient, uniting with only three of the initials. The Secondary finals, however, unite with most of the initials.

It may be proper to examine in order each of these Twelve Primary final powers, with the three said to proceed from them.

I. The First of the Open Primary finals, is written by the Catholic Missionaries *a*, as 大 *tà*, great, and 馬 *ma*, a horse, sufficiently shew. It unites with twenty three of the thirty-six initials. Its Secondary sound they write *ia*, as in 加 *kia*, to add. In some instances however they omit the *i*, it being scarcely sounded, as in 茶 *chha*, tea. In an English work, *y* seems better suited to express this interjected sound than *i*, as *kia*, to an English eye would convey some faint idea of two syllables, as though it were to be pronounced *ki-a*, which is never the case with the name of any Chinese character, let it contain as many letters as it may.—The Close Primary sound of this final is written by the Catholic Missionaries *ua* as in 瓜 *kua*, a melon; but as *ua*, sounded by an English reader like *ua* in guard, would not convey the true sound, *w* is here substituted for *u*, in almost every case. Only thirteen of the thirty six initials unite with this final. Its Secondary final will not permit the insertion of *y*. It unites with only three initials.

II. The Second Open Primary final, is found united to only four of the initials. Of this the Catholic Missionaries furnish no example except in the fourth or reflected tone, which they write *ĕ*, as 舌 *xĕ*, the tongue. The sound is nearly that of the vowel *e* in *ten*. The Secondary sound of this the Catholic Missionaries in general write *ie*, as *kie*. Its sound however is nearly that of the diphthong *ea* in *yea*, as it approaches the sound we generally give to the diphthong *æ*. Either *æ* or *ea* would therefore express it: but *ea* seems most congenial with the English language, and far better suited to convey the sound to an English reader, than simply the vowel *é*, which in Eng-

lish, would be nearly lost either in *i* or *y*, as it is in dye, eye, &c. This final is found united with thirty-two of the initials.——The Close Primary final of this, is found united with only three of the initials, and these of the fourth or reflected tone; its Secondary final the Catholic Missionaries write *kiuĕ*, to which we prefer *kuĕh*. The verb 曰 to say, however, which the Catholic Missionaries write *yuĕ*, we write *yuĕh*, admitting the *u* there, because *ĕ* can scarcely be sounded after *y*. It unites with nineteen of the finals.

III. The Third Open Primary final is a nasal, and is very properly written *ang* by the Catholic Fathers, as in the word *kang* in the table. It is united with twenty-three of the thirty-six initial powers. Its Secondary final, which is united with twenty-one of the initial powers, they write *kiang*.——The Close Primary final the Catholic Missionaries write *uang*, as in 光 *kuang*, light. This is united to only thirteen of the initials. Its Secondary sound excludes the additional *y*, and is therefore written *uang* like the primary sound. It unites with only eleven of the initials.

IV. The Fourth Open Primary final is also a nasal, and is written by the Catholic Missionaries *eng*, as in *keng*, sincere, true. It is, however, the sound expressed in English by *ung*, in sung or flung. This final unites itself with twenty-three of the initial powers. Its Secondary final is by the Catholic Fathers written *ing*, as in 經 *king*, the term applied to the ancient books of the Chinese. This plainly shews that the English *eng* is not the sound they meant to affix to this primary final; for they could here as easily have formed *kieng* from *keng*, as *kia* from *ke* in the second series. They have never indeed adopted the short sound of *u* in b*u*t; but the sound it has in tune. Hence, *ung* with them would not have had the sound of *ung* in sung, the proper

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sound here; but rather that of *oong*.——The Close Primary final they write *ung*, by which they intend to express the sound of *oong* in English. This final is therefore written *oong*, as in 工 *koong*, art; 中 *choong*, the midst, &c. It unites with twenty-two of the initials. In its Secondary final, the Catholic Fathers insert the *i* in some instances, as in 兄 an elder brother, which they write *hiung*. In some others the peculiar nature of the Initial prevents the *i* being heard. It is united to only nineteen of the finals.

V. The Fifth Open Primary final is found only in the fourth or reflected tone. This they express by ĕ, as in 得 *tĕ*, to get, which sound answers to that of the short *u*, in English. It is therefore changed for *u*, shortened by the addition of *h*, and the word written *tŭh*. The Secondary final is written by the Catholic Missionaries *y*, as 記 *ky*, to recollect. This *ky*, however, has not the sound of *y*, in by, try, ply, &c. but that of *ee*, in see, tree, free, for which reason *ee* seems preferable, as being less ambiguous to an English reader. It is united with thirty-two of the Initials.

There is a singularity in this final which it is not easy to express by any English sound. It occurs under the sixth series of initials, *ts*, &c. and contains only four monosyllables, which instead of sounding like *ee*, have a short indistinct sound, something like that which would be formed by attempting to sound the initial *ts*, without a vowel. The Catholic Missionaries write it *u*; we have expressed it by the final e, as that in English is generally mute; which mode, if it will not fully express the sound, will at least distinguish it from the other sounds included in this final.

The Close Primary sound of this final, the Catholic Missionaries write

u, which answers to the English *oo* in too; *oo* is therefore used to express it, as 古 *koo*, ancient, &c. This final is united with thirty-four of the initials. Its Secondary final admits the interjected *y*; the Catholic Missionaries write it *iu*; as in 休 *kiu*, to rest, which is here written *kyu*. It is difficult to convey an exact idea of this sound by any English word; perhaps *kye* in *hark-ye*, would give some idea of it, if *e* were sounded there like *u* in but. This final unites with twenty-four of the initials.

VI. The Sixth Open Primary final is a diphthong, written by the Catholics *ao*, which well expresses the sound in English, as in 高 *kao*, high, 刀 *tao*, a knife, &c. It is united with twenty-four finals. Its Secondary final easily admits the *i* or *y*, which by the Catholic Missionaries is therefore written *iao*, as 效 *kiao*, imitation, which is here of course written *kyao*. It is combined with twenty-seven of the Initials. The Close final is not found here, as it is excluded by its own nature.

VII. The Seventh Open Primary is also a diphthong, which the Catholic Missionaries write *ay*, as 改 *kay*, to change or turn. It is not however the sound we generally affix to *ay*, in way, may, day; it bears a stonger resemblance to the sound of the diphthong *ai*, in ail, hail, &c. That diphthong is therefore preferred here. It unites with twenty-five of the finals. Its Secondary final readily admits the interjected *y*: it is written by the Catholic Missionaries *iay*, and by us, *yai*, as in 皆 *kyai*, all. It unites with only twelve of the Initials. The Close Primary final formed from this, the Catholic Missionaries write *uay*, as in *kuay*, which we, changing the *u* for *w*, write *kwai*. This final unites with only twelve of the initials. Its Secon-

dary final of course excludes the interjected vowel, and is therefore [illegible] ten *wai* like the primary one. It unites with only four of the initials.

VIII. The Eighth Open Primary final scarcely exists; it is unit[illegible] [illegible]ly four of the initials. The Catholic Fathers write it *ory*; but as this [illegible] Eng- lish would be sounded nearly like *oy*, in boy, toy &c. which is not [illegible] tr[illegible]e sound, *y* is preferred as approaching it more nearly when pronounce[illegible] [illegible]l[illegible]y, in by, try, &c. Its Secondary final is united to only one initial which I [illegible] it find written at all by the Catholic Missionaries; but as the interjected [illegible] ces- sarily excluded, it can of course differ little from its primary final. Th[illegible] -C[illegible] primary final is written by the Catholic Missionaries *uey*, as in *kue* [illegible] [illegible]real excelling; as this in English would, however, be almost unavoidably [illegible]noun- ced like *ey*, in whey, a very different sound; *wy* is preferred, and the w[illegible] [illegible] I [illegible]ose mentioned written *kwy*. Some of these finals are pronounced mor[illegible] [illegible]ly, which, extending the sound of the *w*, transforms it almost to that of [illegible] [illegible] th which it is nearly allied.* In this instance it seems necessary to ad[illegible] [illegible] [illegible] th modes, and to spell it *ooi* in the latter case, as in 罪 *tsooi*, sin, and [illegible] [illegible]e others. One instance occurs wherein the Catholic Missionaries write it *ai*, which seems a compliance with the caprice of custom. The Secondary sound of this final, excluding the interjected *i*, follows its primary final.

IX. The Ninth Open Primary final which is a nasal, is written by the Catholic Missionaries *ken* as in 限 *ken*, a bound or limit. The sound is nearly that of the short *u*, in run, sun, &c which is the sound they probably at-

* In Sungskrit and the other Indian languages *oo* and *w* are often thus interchanged.

tached to *e*. It is united with only eighteen of the initials. Its Secondary final admits the *i*, which however, absorbs the other vowel, the Catholic Missionaries spelling it *in*, which has the same sound in English. It is united with twenty-seven of the Initials. The Close Primary final, the Catholic Missionaries write both *un*, and *uen*. The interjecting of the *w* when *e* is changed for *u*, will form their sound, which in English is pretty nearly *kwun*. It is united with twenty-two of the initials. Its Secondary final the Catholic Missionaries spell *iun*, interjecting the *i*, as in 君 *kiun*, a lord, a superior. This in English will be nearly expressed by *kyoon*, the interjected *y* transforming the *w* into its cognate vowel sound *oo*. It unites with only nineteen of the initials.

X. The Tenth Open Primary sound is written by the Catholic Missionaries *an*, as in *kan*, a sword, which is also the English sound. It unites with twenty-five of the Initials. Its Secondary final admits the interjected *i*, which changes the *a* to *e*, they spelling it *ien*, as in *kien*, firm, durable: *kyen* conveys nearly the same sound to an English ear. It is united with twenty-eight of the finals. The Close Primary final admits fully the interjected *w*, formed by closing the mouth, and is written by the Catholic Missionaries *uon*, as in 官 *kuon*, a mandarine. Yet they sometimes express it by *a*, as in 反 *fan*, on the contrary; and in fact it has nearly the sound we attach to *a* in water; we therefore prefer *a*, as better adapted to express it than *o*. It unites with twenty-five of the Initials. Its Secondary final admits the interjected vowel; the Catholic Missionaries write it *iuen*, as in 犬 *kiuen*, a dog. This sound, with the usual change of *i* for *y*, we write *yuen*: it is united with only twenty of the initials.

XI. The Eleventh Open Primary final is a diphthong, and is written by the Catholic Missionaries *eu*; but the sound approaches more nearly to the sound of *ou* in loud, proud, than to that of *eu* in feud; for which reason *ou* is preferred. It is united with twenty of the initial sounds. Its Secondary final admits the interjected *i*, and is written by the Catholic Missionaries *ieu*, as in 九 *kieu*, nine. This has precisely the sound of *eu* in English, for which reason it is retained, as in *kyeu*, nine, &c. It is united with twenty-three of the initials. The Close Primary final of this sound is scarcely capable of being formed. Only three sounds are placed underneath it, which are found underneath the *f* series: the Catholic Missionaries write these *eu*. Its Secondary final has no existence.

XII. The Twelfth Open Primary final is the vowel *o*, which of course is easy of enunciation. It unites with twenty-four of the initials. Its Secondary final admits the interjected *i*; but it has only the fourth or reflected tone, which unites itself with nineteen of the initials. The Close Primary final, in some degree admits the *u* or *w*, but the Catholic Fathers sometimes omit it, as *uo* would scarcely be sounded. The verb *to transgress*, they however write *kuo*, but some others they write both *kuo* and *ko*. Their example is followed here: in those wherein the *w* is heard plainly, the *w* is written; but where the initial scarcely admits it, the *w* is omitted. Its Secondary final admits i; but at the same time excludes the *w*. It is written *io* by the Catholic Missionaries, as in 脚 *kiŏ*, to fear. It unites with only eleven initials, and all these are of the fourth or reflected tone.

Such then is the system of the Chinese Final or Auxiliary sounds; both modes of writing which, exhibited in one view, stand as follows:

THE FINALS

	As given by the Catholic Missionaries.				*As given in this work.*			
	OPEN		CLOSE		OPEN		CLOSE	
	Primy.	*Secy.*	*Primy.*	*Secy.*	*Primy.*	*Secy.*	*Primy.*	*Secy.*
1	Ka	kia	kua	——	Ka	kya	kwa	——
2	Ke	kiĕ	——	kiuĕ	Kea	kyĕh	kwĕh	kwĕh
3	Kang	kiang	kuang	kuang	Kang	kyang	kwang	kwang
4	Keng	king	kung	kiung	kung	king	koong	kyoong
5	Kŏ	ky	ku	kiu	kŭh	kee	koo	kyu
		çu					tsc	
6	Kao	kiao	——	——	kao	kyao	——	——
7	Kay	kiay	kuay	——	Kai	kyai	kwai	——
8	Poey	——	kuey	kuey	Py	——	kwy	kwy
9	Ken	kin	kuon	kiun	Kun	kin	kwun	kyoon
10	Kan	kin	kwon	kiuen	Kan	kyen	kwan	kyuen
11	Keu	kieu	——	——	Kou	kyeu	——	——
12	ko	kio	kuo	kiŏ	Ko	kyŏh	kwo	kyŏh
			ko				ko	

These are all the final sounds which the Chinese have. By prefixing to these the initials already given, are formed all the words in the Chinese language.

On carefully examining these, we find, that the Open Primary finals are all complete, and that the Open Secondary finals lack only one. The Close Primary finals are more deficient: there are two which are not formed, and which perhaps scarcely admit the characteristic *w*; these are *kao* and *kou*, the two sounds which would have arisen from these, *kwao*, and *kwou*, being never heard in the Chinese language. In the Secondary class of this final, the deficiency is much greater; four of them are not formed, two others, *kwŏh*, and *kwang*, differ so little from the primary ones, as scarcely to admit a different mode of spelling; and another, the twelfth, *kyŏh*, necessarily agrees in sound with the Open Secondary final, it being almost impossible to interject the *w* between *k* and *yoh*.

It has been already observed, that some of the finals, from their very nature, forbid the formation of the close finals; and that others of them refuse to admit the interjected sound. It will be here farther seen, that in one or two instances the final does not exist in the language, although not excluded by the nature of the vowel. This is the case in other languages: multitudes of combinations the forming of which nothing in the nature of the language forbids, are yet not found therein. In Hebrew, many thousand roots might easily be formed, while scarcely two thousand are to be found actually in use. These deficiencies reduce the number of finals distinguishable from each other by a different mode of spelling, to about Thirty-Eight; of which fifteen are nasals.

The distinct sounds therefore which we are able to express by our alphabet, are, *twelve* open primary sounds, *twelve* open secondary sounds, (including the double modification of the fifth secondary final); *ten* close primary sounds;

and *four* of its secondary sounds: in the whole Thirty-Eight. These if analysed on the alphabetic plan, will be found to contain *sixteen* Vowel sounds, namely eight simple vowel sounds, four compounded with *y*, and four compounded with *w*; *seven* Diphthongal sounds, three simple ones, three compounded with *y*, and one compounded with *w*; and fifteen Nasal sounds, or seven simple nasal sounds, five compounded with *y*, and three united with *w*, in the whole *fifteen*; all of which make thirty-eight.

Thus then, the Chinese, by forming a regular system, and carrying it as far as it seems capable of being extended, have procured finals sufficient to unite with the initials, so as to form a colloquial medium wholly on the monosyllabic plan. And although the excellence of the alphabetic system is such as enables us to express almost any sound, there is scarcely any language on earth which employs all the Chinese finals in *forming* significant words.

We now proceed to give the Initials and Finals as actually united in forming the words which constitute the Chinese Colloquial medium. These are contained in Four Tables, which are given in the Imperial Dictionary: and in these the attentive reader will find, that, as has been already said relative to the formation of the finals, certain series of the Initials refuse to unite with the Open finals, and certain others do not coalesce with the Close finals. In some of these instances the nature of the initial and the final seems to forbid the union; but several are wanting where there appears nothing of this nature. This is to be ascribed to the caprice in some degree visible in all languages.

Before we give these Tables, however, it seems necessary slightly to notice a peculiarity in the Chinese language, which we shall more fully consider afterwards; the Tones or Intonations affixed to the various monosyllables. These are Four; the Fourth and last of which alone we have to consider here. This is a short, thick sound, which, in some instances, so affects the monosyllable pronounced, as to make a certain change therein. Thus *kea* in the second sound, when pronounced by contracting the throat, becomes *kyĕh*; *kee*, when thus pronounced, becomes *kĭh*; and *ko* becomes *kŏh*. Although the other three tones are found attached to all the twelve finals; the Fourth has place in only four of them, namely the first, the second, the fifth, and the twelfth, *ka*, *kea*, *kee*, *ko*, the four simplest of the vowel sounds, which, by admitting this fourth tone, become *kăh*, *kyĕh*, *kĭh*, *kŏh*. It will be evident to the sagacious reader, that the four nasals *ang*, *ung*, *an*, and *un*, will not admit of this contraction of the throat in pronunciation; nor will the four diphthongs *ao*, *ai*, *ooi*, and *ou*. Hence this sound is confined to the vowels already mentioned. It seemed necessary thus briefly to mention the Fourth tone, previously to giving the tables, as several of the finals will be found to have no other of the tones. This Fourth tone the Catholic Missionaries generally express by an *e* with the mark of the short vowel, in words which end with *i*; as *kiĕ*, *piĕ*, &c. and in those ending with *a* or *o*, by placing the mark of the short vowel over that letter. In some of the provinces the vowel is sounded quick and short, and the word made to end with *p*, *t*, or *k*; thus what the Catholic Missionaries spell *kiĕ*, in this provincial pronunciation is *kit*; what they write *niĕ* is pronounced *nip*. The case is this: in the Mandarine pronunciation these words are made to end with an obscure sound somewhat resembling our final *h*; but in the provincial pronunciation this indistinct sound is carried out so as to form a distinct

consonant, which becomes *t*, *k*, or *p*, according to the class to which the initial belongs. As the final *h* in English almost constantly shortens the preceding vowel, it seemed better to end all the monosyllables of the fourth tone with *h*, than to adopt the final *e*, which in English rather lengthens than shortens the preceding vowel. All of the fourth intonation therefore, will be found to have the vowel marked with the short accent, and also to terminate in *h*; which method, if it does not convey precisely the sound which the Chinese give the fourth tone, (a thing not very easy,) will at least sufficiently distinguish this tone from the others.

We now proceed to give the Four Tables of Monosyllables, as they stand in the Imperial Dictionary. In some instances, the reader will find the monosyllable differ somewhat from the natural expression of the Initial and Final. The chief of these differences he will find in the *ch* series of the 4th final in Table I; in the *t* series of the 9th final in Table II; and in the 8th final of Table IV. Beside these, in a few instances the reader will find the *y* omitted, and in some few the *w*. This is to be ascribed either to the provincial pronunciation or the caprice of my Chinese assistants, from whom I preferred taking the actual pronunciation, to forming a factitious one from the initial and final. But all these variations bear but a small proportion to the great body of monosyllables contained in these tables; and only serve to evince the general correctness of the principles on which the Chinese have formed them.

TABLE

THE INITIALS UNITED WITH

	K-yèn	kh-ee	k-yoòn	y-ee	T-wan	t'h-où	t-ing	n-ee	Ch-ee	chh-yĕh	ch-ing	n-yang	P-ang	p'h-ang
1	Ky-a	khya	——	yăh	tá	t'hăh	tă	năh	cha	chha	chá	na	pa	p'ha
2	(Ky-ea)	——	——	——	——	——	——	——	chyĕh	chhyeà	shyĕh	nyĕh	——	——
3	K-ang	khang	——	ngang	tang	t'hang	táng	nang	chang	chhang	cháng	nyang	pang	p'hang
4	K-ung	khung	——	ngung	tung	t'hung	túng	nung	ching	chhing	ching	ning	pung	p'hung
5	K-ŭh	khŭh	——	yŭh	tŭh	t'hŭh	tŭh	nŭh	——	——	——	——	pŭh	p'hŭh
6	K-ao	khao	kaò	ngao	tao	t'hao	tao	nao	chao	chhao	chaó	nao	pao	p'hao
7	K-ai	khai	kai	ngai	tai	t'hai	tai	nai	chai	chhai	chaí	nai	pai	p'hai
*9	K-un	khun	kún	yun	——	t'hun	——	——	chun	chhun	chún	yin	pun	p'hun
10	K-an	khan	kàn	ngan	tan	t'han	tán	nan	chan	chhan	chán	nyan	pan	p'han
11	K-ou	khou	——	ngou	tou	t'hou	toú	nou	chou	chhou	chóu	nyou	poú	p'hou
12	K-o	kho	——	ngo	to	t'ho	to	no	chŏh	chhŏh	chŏh	nóh	po	p'ho

* The 8th final has only the p series, py, p'hy, py, my.

TABLE

THE INITIALS UNITED WITH

	K-yèn	kh-ee	k-yoón	y-ee	T-wan	t'h-où	t-ing	n-ee	P-ang	p'h-ong	p-īng	m-ing	Ts-ing	ts'h-ing
1	K-ya	khya	——	ya	——	——	——	——	——	——	——	——	——	——
2	Kyea	khyea	kyĕh	yĕh	tyea	t'hyĕh	tyĕh	nyea	pyĕh	p'hyĕh	pyĕh	myea	tsyea	ts'hyea
3	Kyang	khyang	kyáng	yang	——	——	——	nyáng	——	——	pyáng	——	tsyang	ts'hyang
4	K-ing	khing	king	ying	ting	t'hi	ting	ning	ping	p'hing	píng	ming	tsing	ts'hing
5	K-ee	khee	keé	yee	tee	t'hee	teé	nee*	pee	phee	peē	mee	tsee	ts'hee
6	K-yao	khyao	kyaó	yao	tyao	t'hyao	tyaó	nyao	pyao	p'hyao	pyaó	myao	tsyao	ts'hyao
7	K-yai	khyai	kyâi	ngai	——	——	——	——	——	——	——	——	——	——
†9	K-in	khin	kín	yin	tyen	t'hyen	——	nyen	pin	p'hin	pín	min	tsin	ts'hin
10	K-yen	khyen	kyén	yen	tyen	t'hyen	tyén	nyen	pyen	phyen	pyén	myen	tsyen	ts'hyen
11	Kyeu	khyeu	kyeú	nyeu	tyeu	——	——	——	pyeu	p'hyeu	——	myeu	tsyeu	ts'hyeu
12	Ky-ŏh	khyŏh	kyoh	yŏh	——	——	——	——	——	——	——	——	tsyŏh	ts'hyŏh

* The 8th final has [illegible] tee, t'hee, tee, nee. † The 8th final has only one sound, phy.

I.

THE OPEN PRIMARY FINALS.

p-ing	*m-ing*	*Ts-ing*	*ts'hing*	*ts-oong*	*s-in*	*s-yeu*	*Y-ing*	*h-yaò*	*y-u*	*hh-yăh*	*L-ai*	*y-ih*
pá	ma	tsăh	ts'hăh	tsăh	săh	——	yăh	hyăh	——	hhyăh	lă'ı	——
——	——	——	——	——	——	——	——	——	——	——	——	——
páng	mang	tsang	ts'hang	tsáng	sang	——	yang	hang	——	hhang	lang	——
pùng	mung	tsung	ts'hung	tsùng	sung	——	ung	hung	——	hhung	lung	——
pùh	mŭh	tsŭh	ts'hŭh	tsŭh	sŭh	——	ngŭh	hŭh	——	hhŭh	lŭh	——
paó	mao	tsao	ts'hao	tsaó	sao	——	ao	hao	——	hhao	lao	——
paí	mai	tsai	ts'hai	tsaí	sai	——	ngaí	hai	yai	hhai	lai	——
pún	mun	tsún	——	——	sún	——	ngun	hún	——	hhun	——	——
pán	man	tsan	ts'han	tsán	san	——	ngan	han	yan	hhan	lan	——
póu	mou	tsou	ts'hou	tsou	sou	sóu	ngou	hou	——	hhou	lou	——
po	mo	tso	ts'ho	tsó	so	——	o	ho.	——	hho	lo	——

II.

THE OPEN SECONDARY FINALS.

ts-oong	*s-in*	*s-ea*	*Tch-yai*	*tchh-uan*	*tch-áng*	*tsh-in*	*shy-ën*	*Y-ing*	*h-yao*	*y-ú*	*hh-yák*	*L-ai*	*y-ih*
——	——	——	tchya	tchha	tchá	'tsha	——	ya	hya	——	hhya	——	——
tsyéa	syea	syea	tchyea	tchhyea	tchyea	tshyea	shyea	yĕh	hyea	yea	hhyĕh	lea	yea
tsyáng	syang	sang	tchyang	tchhang	tshyang	shyang	——	yang	hyang	yang	hhang	lyang	yang
tsing	sing	sing	tching	tchhing	tching	tshing	shing	ing	hing	ying	hhing	ling	ying
——	see	see*	t'chee	tchhee	tcheé	tshee	shee	ee	hee	yee	hhee	lee	yee†
tsyáo	syao	——	tchyao	tchhyao	tchyaó	tshyao	shyao	yao	hyao	yao	hhyao	lyao	yao
——	——	——	tchyai	tchhai	tchai	tshyai		ai	hyai	——	hhyai	lai	——
tsin	sin	sin	tchin	tchhin	tchín	tshin	shin	yin	hin	yin	hhin	lin	yin
tsyén	syen	syen	tchyen	tchhyen	tchyén	tshyen	shyen	yen	hyen	yen	hhyen	lyen	yen
tsyéu	syeu	syeu	tchyeu	tchhyeu	tchéu	tshyeu	shyeu	yeu	hyeu	yeu	——	leu	yeu
tsyŏh	syŏh	——	tchyŏh	tchhyŏh	tchŏh	tshyŏh	shyŏh	yŏh	hyŏh	yŏh	hhyŏh	lyŏh	yŏh

* Also tse, ts'he, se, &c.

O 2

† ee in.

TABLE

THE INITIALS UNITED WITH

	K-yin	kh-*ee*	k-*yuin*	y-*ee*	T-*wan*	t'h-*in*	t-*ing*	n-*ee*	Ch-*ee*	chh-*yih*	ch-*ing*	n-*yang*	F-[illegible]	fh-e
1*	*K*-wa	khwa	——	wa	——	——	——	——	chwa	chhwá	chwá	năh	fwăh	fhwă
3	*K*-wang	khwang	——	——	——	——	——	——	chwang	chhwang	chwang	nang	fwang	fhwang
4	*K*-oong	khoong	——	ngoong	toong	t'hoong	toóng	noong	choong	chhoong	choóng	noong	foong	fhoong
5	*K*-oo	khoo	——	ngoo	too	t'hoo	too	noo	chooh	chhooh	chooh	nooh	†foo	fhoo
‡7	*K*-wai	khwai	kwai	wai	——	——	——	——	chwai	chhwai	chwái	nai	——	——
8	*K*-wy	khwy	kwy	ngwy	tooi	thooi	toói	nooi	chooi	chhooi	chooi	nooi	fwy	fhwy
9	*K*-wun	khwun	——	ngwun	twun	t'hwun	twún	nwun	chwun	chhwun	chwún	——	fwun	fhwun
10	*K*-wan§	khwan	kwán	wan	twan	t'hwan	twán	nwan	chwan	chhwan	swán	nwan	fwan	fhwan
¶12	*K*-wo	khwo	khwŏh	ngo	to	t'ho	tó	no	chŏh	chhŏh	chŏh	nŏh	fwŏh	fhŏh

* The 2d final has only three sounds; chyeh, chhyeh, n[illegible]. † The 5th final has also the *p* series, poo, phoo, poo, moo. ‡ The 6th final is wanting in this table. § Or kwan, &c. ¶ The 11th final has only two sounds, [illegible].

TABLE

THE INITIALS UNITED WITH

	K-yin	kh-*ee*	k-*yoiu*	*y-ee*	Ts-*ing*	ts'h-*ing*	ts-*oong*	s-*in*	s-*yen*	Tch-*oo*	tchh-*wan*	tch-*woy*
1	*K*-wa	——	——	——	——	——	——	——	——	tchwa	tchhwá	——
2	*K*-yuĕh	khyuea	kyuĕh	yuĕh	tsuĕh	tshuĕh	tsuĕh	suĕh	suĕh	tchyuĕh	tchhyuĕh	——
3	*K*-wang	khwang	kwáng	——	——	——	——	——	——	tchwang	tchhwang	tchwang
4	*K*-oong	khyoong	koóng	yoong	tsoong	tsh-oong	tsoóng	soong	soong	tch-oong	tchh-oong	tch-oong
5	*K*-yu	khyu	kyú	yu*	tsyu	ts'hyu	tsyu	syu	syu	tchyu	tchhyu	tchyu
†8	*K*-wy	khwy	kwy	wy	tsooi	tshooi	tsooi	sooi	soo	tchooi	tchhooi	——
9	*K*-yoon	khyoon	kyoón	syoon	tsyoon	tshyoon	tsyoón	syoon	syoon	tchyoon	tchhyoon	tchyoon
10	*K*-yuen	khyuen	kyuĕn	yuen	tsyuen	tshyuen	tsyuén	syuen	syuen	tchyuen	tchhyuen	tchyuen
‡12	*K*-yŏh	khyŏh	kyŏh	——	——	——	——	——	——	tchyŏh	tchhyŏh	tchŏh

* The 5th final has the ch series, chyu, chhyu, chyu, nyu. † The 6th final is wanting here; and the 7th has but three sounds; tchwăh, tchhwăh, [illegible] ‡ The 11th final is wanting here.

III.

THE CLOSE PRIMARY FINALS.

f-*cong*	w-*y*	Ts-*ing*	ts'h-*ing*	ts-*cong*	s-*ia*	s-*yea*	Y-*ing*	h-*yai*	y-*u*	hh-*yuh*	L-*ai*	y-*ih*
fwăh	wăh	——	——	——	——	——	wa	hwa	——	hhwa	lua	ya
fwang	wang	——	——	——	——	——	wang	hwang	——	hhwang	——	——
foong	woong	tsoong	t'shoong	tsoóng	soong	——	oong	hoong	yoong	hhoong	loong	——
foo	woo	tsoo	t'shoo	tsoó	soo	soo*	oo	hoo	hwoo	hhoo	loo	——
——	——	——	——	——	——		wai	hwai	——	hhwai	luai	——
fwy	wy	tsooi	tshooi	tsoói	sooi		wy	hwy	wy	hhwy	looi	——
fwun	wun	tswun	tshwun	tswún	swun		wun	hwun	——	hhwun	loon	——
fwan	wan	tswan	tshwan	tswán	swan	swán	wan	hwan	——	hhwan	luon	——
foh	wo	tso	t'sho	tso	so	——	wo	hwo	wo	hhwo	lo	——

* The 5th has also the [illegible] series, [illegible]

IV.

THE CLOSE SECONDARY FINALS.

tsh-*in*	sh-*yên*	Y-*ing*	h-*yai*	y-*u*	hh-*yuh*	L-*ai*	y-*ih*
tshwa	——	——	——	——	——	——	——
tshyŭeh	shyŭeh	yuea	hyuea	yueh	hhyuĕh	lyuea	yuea
tshwang	——	wang	hwáng	wang	——	loong	——
tshoong	shoong	yoong	hyoong	yoong	hhyoong	loong	yoong
tshyu	shyu	yu	hyu	yu	hhyuh	lyu	yu
shooi	shooi	wy	hwy	wy	hhwy	looi	yooi
tshyoon	shyoon	yoon	hyoon	yoon	——	loon	yoon
tshyuen	shyuen	yuen	hyuen	yuen	hhyuen	lyuen	yuen
tshyoh	——	yoh	hyoh	yoh	——	lyoh	——

On inspecting these four Tables, which are copied from the first volume of the Imperial Dictionary, the reader will find that the Initials are placed across the head of the page, and the Finals on the left margin. The finals form each a horizontal line; and on the right, at the angle formed by the perpendicular line proceeding from the initial and this horizontal line, may be found the monosyllable arising from the union of both. Thus, in Table I, underneath the initial *m*, (*m-ing*) and opposite the final *a*, will be found *ma*, a horse, &c. underneath the initial *t*, and opposite the final *ao*, will be found *tao*, a way, &c. and at the angle formed by the lines proceeding from the initial *ts*, and the final *o*, the verb *tso*, to sit, &c.

The First of these Tables exhibits the union of the Open Primary finals with the initials; which, it will be seen, refuse to unite either with the fifth series of initials, *f*, *fh*, &c. or with the seventh series, *tch*, *tchh*, &c.

The Second of them exhibits the union of the Open Secondary finals with the initials, which, in the same manner, refuse to coalesce either with the third series of initials, *ch*, *chh*, &c. or with the soft labials, *f*, *fh*, &c. but they admit of union with *tch*, *tchh*, &c. the seventh series.

The Third Table contains the Close Primary finals; which, on the other hand, admit both the *ch*, and the *f* series; but exclude the fourth series, *p*, *ph*, &c. and the seventh series, *tch*, *tchh*, &c.

The Fourth Table includes the Close Secondary finals, which unite with only six series of the initials, excluding entirely the third series *ch*, *chh*, and both the labial series, *p*, *ph*, and *f*, *fh*, &c.

These omissions of whole series of initials in each table, occasioned by such combinations not being found in the language, may enable those who wish thoroughly to examine the subject, to form an idea of the nature of these respective classes of sounds. They plainly discover in the Chinese an acquaintance with the nature of enunciation, and of the various organs employed therein, which might do credit to orthoepists familiar with the alphabetic system. The number of sounds or monosyllabic words produced by the combination of the final with the initial powers, stands as follows:

Table I. The Initials united with the Open Primary finals, produce -	248
Table II. United with the Open Secondary finals - - - -	253
Table III. United with the Close Primary finals - - - - -	195
Table IV. United with the Close Secondary finals - - - -	150
	846

These Monosyllables, provincial variations excepted, are all the words by which the Chinese have conveyed their ideas to each other from time immemorial; and all the sounds which they have used to express the multitude of characters contained in their written medium. With a system before us so curious in its formation, and so singular in its application, it were almost unpardonable not to make some enquiry respecting its origin, and its probable connection with the alphabetic systems of other nations.

That the Chinese have ever used this system for the legitimate purposes of an alphabetic system, or that they have any just idea of the nature of an alphabet, few will be disposed to affirm. But that they really possess a colloquial medium which contains the consonant, vowel, and nasal sounds

found in other alphabets, as well as some found in scarcely any other system, will be doubted by few who thoroughly consider the subject. Relative to this, two questions seem to form proper subjects of enquiry: First, What likeness does this system bear to any alphabetic system now existing? and secondly, Did it originate with the Chinese themselves, or was it borrowed by them from some other nation? A due investigation of the former of these questions, will go far towards solving the latter.

The CHINESE SYSTEM *compared with the* HEBREW *and* THOSE *of the* WEST.

Although the languages which have an alphabetic origin, are almost too numerous to be recounted, the *alphabetic systems* with which they are connected, may be reduced to a very small number. The principal of these are,

I. The HEBREW alphabetic system. This either includes or gives birth to the Samaritan, if that be not itself the original Hebrew; the Chaldaic, the Syriac, the Ethiopic, and the Arabic. From this last the Persian alphabet has been formed.

II. The GREEK alphabetic system, which is allowed to be the parent of the Roman, now used with certain variations throughout Europe. The Armenian,* and the Coptic spring from the same source. It is generally understood, however, that the Greek alphabetic system is derived from

* Relative to the Armenian alphabet, (which has 29 consonants, and 9 vowels,) it is difficult to say with precision, whether it originated in the Arabic or Persian alphabet, or whether it borrowed from both as well as from the Greek. It is pretty certain however, that it is comparatively modern, the Armenians being said formerly to have used the Syriac letters. *See Ancient Universal History*, vol. IX.

the Hebrew through the medium of the Phenician: and these systems often intermix with each other in forming other alphabets. Thus, the Coptic has several letters which seem borrowed from the Hebrew system, rather than from the Greek; while on the other hand, three of the Greek vowels, ε, ι, ο, have been introduced into the Syriac alphabetic system. While the Greek and Hebrew systems however, may be traced to one source; as they are still distinct systems, it may not be improper to consider them as such.

III. Another system totally different in its form and principle from both these, is, the SUNGSKRIT. This pervades the whole of India, and gives birth to many alphabets, differing in the form of the letters, but possessing nearly the same powers. In the middle part of Hindoostan it has formed the Bengalee, the Orissa, the Telinga and Kurnata alphabets; on the south the Tamul and Malayalim; toward the west, the Mahratta, the Shikh, and the Cashmeer alphabets. On the north, it has given birth to the alphabetic system of Boutan and Tibet; on the west of Tibet to that of Nepaul, and eastward of it to that of Assam. On the east, it has given rise to those of the Burman empire, and Siam; and on the south terminated its career by forming the Cingalese in the Isle of Ceylon. Thus three systems give birth to the chief alphabets throughout the world.

The great antiquity of both the Hebrew and the Chinese systems, and the connection which the former has with the alphabets of the west, render it desirable that we should investigate the probability of the two systems having ever been in any degree connected, with as much accuracy as we are able. In order to do this, it will be necessary that we consider the probable con-

nection of the two systems with each other as *colloquial systems*, the powers of the Chinese colloquial medium having never yet been clothed in *alphabetic symbols*: and the sagacious reader will easily perceive, that the connection of two colloquial systems with each other, differs much from that of two alphabetic systems. The latter may be adopted from another nation as a whole, while some letters are rejected, others altered in their sound, and perhaps some few added. But as a colloquial medium must be communicated by colloquial intercourse, all the powers in the medium communicated will necessarily be brought into use, and must therefore be pretty equally adopted, unless there exist some inability to pronounce certain of them, in the nation adopting the colloquial medium. This may serve to assist us in forming our opinion.

The consonants of the Hebrew alphabet are twenty-one. Among these are five which the Chinese system does not contain, *b*, *g*, *d*, *j* or *z*, and *r*. And if the sound of ע, which is described as a deep guttural, be not the same with the first sound of the eighth series in Chinese, this must be included. The comparison of the Consonants in the Hebrew alphabet and in the Chinese colloquial system, stands thus :

Chinese.	*Hebrew.*	*Chinese.*	*Hebrew.*
—	b	m	m
—	g	n	n
—	d	s	s
h	h	p	p
w	w	ts	ts
—	z	k	k
hh	hh	—	r
t	t		s
y	y	sh	sh
kh	kh	th	th
l	l		

The Chinese initial system contains the following sounds not found in the Hebrew alphabet: *ng, ch, chh, f,* f'h, ts'h, tch, tchh.* Thus the Hebrew alphabet has *five* consonants which the Chinese have not; and the Chinese *eight* not found in the Hebrew alphabet: and they have perhaps *sixteen* which may be deemed common to both.

In the Vowels it is difficult to make any comparison, as the antiquity of the Hebrew Vowel points is more than suspected For the sake of argument however, we may concede this, and compare the Vowel points with the Chinese Vowel system.

* *If we deem the Hebrew* פ *f, we must reject it as p, which will leave the deficiency equal.*

Chinese.	*Hebrew.*	*Chinese.*	*Hebrew.*
a	a	I	ī
ee	ee	ŏ	ō
y	y	oŏ	oŏ
oo	oo	ea *	—
ou	ou	ao	—
ă	ă	ai	—
ĕ	ĕ	eu	—

It appears from this view, that while the Chinese have nearly all the vowel sounds of the Hebrew Alphabet, they have four diphthongs which that has not. Of the three final Nasals, *ng*, *n*, *m*, the Chinese have *n* in common with the Hebrews, and *m* occurs in the provincial pronunciation. But the Chinese final *ng*, is not found in the Hebrew system.

The sum of the comparison is, that the Hebrew alphabet contains *five* powers not found in the Chinese colloquial medium, and which the Chinese must therefore have rejected if they adopted the rest, the consonants *b*, *g*, *d*, and *z* or *j*; and that the Chinese system has *thirteen* powers which the alphabetic system of the Hebrews does not contain, and which they must have rejected, if they formed it from that of the Chinese. Whether these numerous and radical differences in the two systems are consistent with the remote probability of their having been derived from each other, will best appear by our examining what alterations those alphabatic systems have un-

* If (—) *here, be deemed ea, it cannot be reckoned so*; so that the deficiency in the vowels is the same either way.

dergone, which are known to be derived from others; such as the Greek from the Hebrew, and the Roman from the Greek.

The Hebrew and Greek Alphabets stand thus:

Hebrew.	*Greek.*	*Hebrew.*	*Greek.*
א	α	מ	μ
ב	β	נ	ν
ג	γ	ס	σ
ד	δ	ע	—
ה	(ʽ)	פ	π
ו	—	צ	—
ז	ζ	ק	κ
ח	—	ר	ρ
ט	τ	שׂ	σ
י	ι	שׁ	—
כ	χ	ת	ς
ל	λ		

This comparison of the Greek with the Hebrew Alphabet shews us, that *seventeen* of the twenty-two Hebrew powers agree exactly *with* seventeen of the twenty-four Greek powers. The four Hebrew letters not identified are ח· ע. צ. שׁ; and Ainsworth, in his *dissertations* on the Roman letters, quotes Dr. *Littleton*, as proving that ח gives birth to η, and ע to both ο and ω. Relative to שׁ he further observes, that "though both in the alphabetic

series, and as a numeral, the Greek ξ answers to the *Hebrew* ס, denoting sixty in that tongue as this doth in Greek, yet undoubtedly in power it comes nearer the harder sound of ש; which probably stood most anciently in this place, 'till it was usurped by the introduction of the secondary ס: nor hath it the power merely, but the form also; being made by erecting the plane or flat, and turning it to the right, to comply with the western way of writing."* This leaves only צ unaccounted for amidst all the Hebrew letters; relative to which, Ainsworth, under the letter q, says, that ϛ was denied the favour of being a letter, but assigned a proper place in the Greek numerals,—by the name of *σαντι*. If then the judgment of Littleton and Ainsworth can be relied on, we have *all the letters* of the Hebrew alphabet recognized by the Greeks, one excepted, and that one placed among their numerals.

Let us next enquire, how many consonants the Greeks *have added* to the consonants of the Hebrew alphabet. These are scarcely any beside θ and ψ; the first of which nearly agrees with the sound of the Hebrew ת in certain situations; and the second is only a compound of *p* and *s*. While therefore the Greeks have dismissed from their alphabetic system, only one of the Hebrew consonants, (which they are said still to have employed as a numeral), it appears that they have in reality added *no one* to those found therein. Such is the extent of the alterations and additions made in forming the Greek alphabetic system from the Hebrew.

* *See Ainsworth on the letter ξ, &c.*

The Roman alphabet as compared with the Greek stands thus:

Greek.	*Roman.*	*Greek.*	*Roman.*
α	a	ν	n
ϐ	b	ξ	x
γ	g	ο	o short
δ	d	π	p
ε	e short	ρ	r
η	e long	σ	s
ζ	z	τ	t
θ	th	υ	y
ι	i	ς	f
κ	k q	χ	ch
λ	l	ψ	ps
μ	m	ω	o long

We see here, that there is, strictly speaking, *no power* in the Greek alphabet which is not retained in the Roman alphabet. In three instances however, they employ two letters to express one sound; but in the first of these, *th*, the sound is still a simple sound, and diverse from that of the letters employed to express it; the second of them, *ch*, is an aspirate; and the third, merely *p* and *s* united. Indeed the learned Ainsworth says respecting all these, that they are in Greek, rather *nexus literarum* than real letters.

The powers which the Roman alphabet has *added* to those found in the Greek, are expressed by the letters *h*, *v*, *u*, and *j*. *H* is the Greek aspirate

and the Hebrew ח; both *v* and *u* may be derived from the Hebrew alphabet, the original pattern of the Greek; both being by Ainsworth identified with the Hebrew ו. And it is matter of doubt whether the ancient Romans knew any thing of the sound which *we* give to *j* in *joy*; it seems derived from another source. The Romans therefore, in forming their system from that of the Greeks, seem neither to have *excluded* nor to have *added*, a single power not contained either in that system, or its prototype the Hebrew.

It may be further observed, that the ARABIC alphabet is formed by adding six letters to the Hebrew alphabet: and the PERSIAN by adding four to the Arabic, to accommodate to their *prior* colloquial medium, the alphabetic system received. But neither of these nations has *excluded a single power* in the alphabet adopted.

The Pushtoo alphabet deserves our notice as forming what may be deemed the connecting link between the Hebrew or Arabic, and the Sungskrit alpabetic system. This nation, termed Afghans, and by some esteemed the descendants of the ten *tribes*, inhabits the country which borders on the Indus to the west, the Ariane of Pomp. Mela, and the east part of the modern Khorasan.* Situated thus on the western border of India, they have adapted their alphabet to the Sungskrit language, by adding *four* letters to the Persian alphabet, (which they still retain complete,) and altering the sound of several of the other letters by the addition of diacritic marks. This nation therefore, while they have added four powers thereto, have *dropped* none contained in the alphabetic system which they have adopted.

* *Afghanistan*, according to a memoir in M. S. with which I have been favoured by a friend who accompanied [illegible] to Cabul, lies within North Lat. 30 and 29, and East Long. 62 and 73. Candahar may be [illegible] its capital [illegible].

From these facts it is easy to see the difficulties which the Chinese must have overcome if they derived their colloquial medium from the Hebrew system. The case of the Pushtoons,* or Afghans, is the nearest in point to theirs, as, from the letters altered by the diacritic points, together with those which they have superadded to the Persian alphabet, a greater change is made in their alphabetic system, than the Hebrew alphabet underwent when adopted by any of the other nations mentioned.† As this therefore forms a kind of junction between the Hebrew and the Sungskrit systems, it is perhaps the nearest approach to a union of the Hebrew with the Chinese system; between which and the Sungskrit system, it will be hereafter shewn that a great similarity exists.

Whether these Afghans are a colony of Persians, who, moving eastward, have settled on the banks of the Indus, or whether they are descended from the colony of Israelites whom Salmanezer transplanted to Halah and Habor, and the cities of the Medes, it is foreign to our present purpose to enquire; but in either case the fact will be nearly the same. In the former case, the Persian alphabet and language will have been indigenous to them, and even in the latter, they must have been acquainted with both prior to their coming into contact with the Sungskrit medium. On approaching the borders of India, they found this medium prevailing; and, to express it, they added four letters to the Persian alphabet of which they were already in possession, and altered several others. But if the Chinese derived their colloquial medium

* The Afghans call themselves Pushtoons or Pukhtoons, while termed Afghans by others. Candahar they consider their chief city, although Cabul is the capital of their present monarchs.

† It is however proper to add, that there are several letters in the Arabic alphabet which the Persians are unable to pronounce.

from the Hebrew system, they *must have invented*, what the Afghans only *found*; with how little assistance from the Hebrew system, can be easily seen by comparing circumstances. A colloquial medium can be derived only from colloquial *intercourse*: in the colloquial intercourse of the Chinese with the Hebrews therefore, they must have had the labor of selecting those monosyllables, and those alone, which contain the consonants they have in common with the Hebrews; and of rejecting all the rest. This continued labor and vigilance put them in possession of—how many of their monosyllables? Precisely that number which existed as significant words in the Hebrew language; for they could not adopt monosyllables they had never heard. With this scanty stock, gleaned by labor almost beyond the powers of the human mind, they must have gone eastward, and *invented all the rest*. Such then is the co-incidence between the Afghans' *finding* and adapting to their Persico-Hebrew alphabet, a colloquial medium already formed, and the Chinese *deriving* part of their colloquial medium from the Hebrew in its simplest state, and *inventing* the other monosyllables which their own medium contains. If the Chinese colloquial medium therefore were derived from the Hebrew system, still the greater part of it must have been *invented* by the Chinese, and the extracting of the rest from a medium so different in its powers, must have involved mental labor scarcely below that of inventing the whole.

We have hitherto considered the probability of the Chinese deriving their colloquial medium from the Hebrew, merely on the ground furnished by the subject under consideration, the likeness or unlikeness of the separate *initial* and *final* powers in the Chinese colloquial medium, to those in the He-

brew system. Were we however to pursue the subject farther, and take into consideration other features in the two languages, we should be furnished with arguments perhaps stronger than any deducible from the discrepancy of the initial and final powers of those respective systems;—but which would be found to co-incide fully with those already adduced. These points of discrepancy are chiefly two; the first is, that the one medium is Monosyllabic and the other Polysyllabic. Relative to this, the difficulty of deriving a *monosyllabic* from a colloquial *polysyllabic* medium, seems almost insuperable. To say nothing of the motives for such a selection, what mental exertion would be equal to the forming of a monosyllabic medium from hourly colloquial intercourse in one wherein the polysyllables occurring would exceed the monosyllables by perhaps ten to one? especially when we reflect that even of these monosyllables a full half must have been rejected, and only those chosen which neither begin nor end with the powers missing in the Chinese colloquial medium. Yet such must have been the case, if the Chinese derived their colloquial medium from the Hebrews.

The various Inflections which distinguish Hebrew words, would still add to the difficulty. These, beside the pronominal terminations added to the verbs, include among others the changes arising from letters admitted into the body of the verb, as the insertion of *waw* to form the Imperative, and the Participles both active and passive; the change which the verb undergoes in forming the Causal verb, by which it assumes quite another sound; and that by which it is made Reflective, the prefixing of a new syllable in the conjugation generally termed *Hithpahel*. These inflections form, if I may use the term, a complete family from one word, some of which must have occurred

in the conversation of every moment. Now that from continual intercourse in such a language as this, a colloquial medium should be formed which admits no affiliation of words, which neither prefixes nor adds the simple pronoun to the verb, nor makes the least attempt to express either the imperative, or the participles, or even the causal verb, by a slight variation of the same sound, seems improbable in a high degree. If they held colloquial intercourse with the Hebrews for a single hour, they must have understood the force of the pronouns affixed to the verb, and of its various modifications. That when understanding this language therefore, *and this alone, they should have formed from thence* a colloquial medium with not the least vestige of inflection, is a singular fact indeed. There seems hence, scarcely a probability of a colloquial medium so widely different as is the Chinese, being in any way derived from the Hebrew.

But proof in this case is preferable to the strongest reasoning; and happily we have it in our power to adduce such as will scarcely be *controverted*. We have specimens of the Hebrew language *from* the earliest ages, and by examining what number of the monosyllables contained in the Chinese colloquial medium is found in these, we can judge of the probability or improbability of its being derived from the Hebrew system, as monosyllables not contained in it could not be derived therefrom. In the 44th of *Genesis*, a speech of Judah to Joseph occurs, the English translation of which occupies 16 verses. This portion, which contains two hundred and six words of all kinds, furnishes us with sixteen monosyllables: but of these only *seven* are monosyllables found in the Chinese colloquial medium. We however refer to a time not very distant from that wherein we may suppose the Chinese colloquial medium to be formed, as this speech is a specimen

of the Hebrew language full one thousand seven hundred years before the Christian æra. If however it be objected that this period is too remote from that wherein the Chinese may have been supposed to form their medium, we will select a specimen two hundred years more ancient, Abraham's intercession for Sodom, which is found in Genesis xviii. This contains not less than two hundred and thirty words, polysyllabic and monosyllabic. Here however we find only ten of the latter class; and of these ten, only *four* are found in the Chinese colloquial medium. But nineteen centuries before the Christian æra, the Hebrew language could not differ materially from the state wherein it was when the Chinese derived from it their colloquial medium. To remove every shadow of objection however, we will ascend still higher, to a specimen of the Hebrew language derived before the confusion of tongues, which must surely be a period sufficiently early It is the malediictory prophecy of Noah relative to his grand-son Canaan. This contains twenty-six words, of which only *one* is monosyllabic. Now if the Chinese formed their colloquial medium by selecting one word from twenty-nine as in the first example, from fifty as in the second, or even one from twenty-six,* of those they were in the habit of hearing every moment, the point is decided; —invention itself seems easy compared with this labor. But if they did not derive their colloquial medium from the language of Noah and his sons, the alternative is, *that they invented it wholly themselves.*

Some may perhaps think of one point at which it is *possible* that the Chineso system might be affected by the western *alphabets*, derived from the

* The case appears the same if any other passage be selected. The address of the Almighty to Noah on coming out of the ark, amidst two hundred and thirty words, has but eleven monosyllables, and of these only two are found in the Chinese colloquial medium, even when used in a totally different sense, as are the rest found therein.

Hebrew System. It may occur to them, that, prior to the compiling of the Imperial Dictionary, the Jesuit Fathers, well acquainted with the Roman alphabet, had found their way to the court at Pekin; and that they might possibly have had some hand in forming the system laid down in the Imperial Dictionary. To this however, it is a full answer, that the system is found in detail in all the dictionaries from the *Yook-p'hyen* to the *Ching-tse-t'hoong*, the names of the characters being defined by the union of an initial and a final, which definitions are in general adopted in the Imperial Dictionary; and that the system is found also in the colloquial mediums of the countries contiguous to China, as will hereafter be shewn; both of which facts prove its existence long before the Jesuits visited China. Nor indeed is it perfectly clear, that the Jesuits were consulted in compiling that dictionary: and if they were, although superior to the Chinese in mathematical knowledge, the Chinese mandarines, raised to rank on account of their acquaintance with their own language and literature, might not readily concede to foreigners the palm of superiority in Chinese philology. As nearly a hundred where employed of various ranks, the opinion of two or three foreigners, therefore, great as might be their proficiency in Chinese, might not be adopted as law by the whole body. Nor will this appear likely if we consider what their opinion went to introduce;—not a new letter or two into an alphabet, but a body of monosyllables into the daily speech of the Chinese which neither they nor their fathers had ever heard before. A task this, which it is doubtful whether their Imperial Patron himself could have effected, had he exerted all his power in the attempt. But it should be considered that the Jesuit Fathers *themselves* had not these sounds to introduce! Whence could they be furnished with the aspirated sounds *kh, t'h, ch'h, p'h, f'h*, &c. Surely not from the Roman alphabet, for it is a stranger to them.

If it be said, that they might, however, have borrowed these from the Sungskrit alphabet, it may be further asked, who among the Jesuit Fathers then at Pekin had studied Sungskrit? Or if they were acquainted with that system, why prefer it to their own, the Roman alphabet, except that they found it *already* in China? But,—if they *found it there*, the question is decided. Further, even if they were acquainted with the Sungskrit system, yet whence had they the sounds *lyang*, *kyang*, *shyang*, *kyai*, *lyai*, *pyai*, *ngai*, and a multitude of others? They are not found in the Sungskrit alphabet, nor have they any meaning in that language. It is true, that these sounds can be formed by the Sungskrit letters, as they can by the letters of the Roman alphabet: but as they are not significant words, what could induce the Jesuit Fathers to select *these* unmeaning monosyllables from many thousand words, except that they were *already in use* among the Chinese? But if they were, the Jesuit Fathers did not *communicate* the system; *it was there prior to their entering the country*. The colloqual medium of the Chinese therefore, seems in no way to have been affected by the Hebrew system which, orginating in the east, now pervades the whole western world.

Should any one query on the other hand, whether the Hebrew colloquial medium might not have originated in the Chinese, he will find on reflection that circumstances are equally hostile to this supposition. In a free colloquial communication, *ch*, *chh*, *f*, *fh*, &c. with the final *ng*, must often have occurred; but no traces appear of these ever forming any part of the Hebrew medium. Further, the consonants *b*, *g*, *d*, *z* or *j*, and *r*, enter into the formation of so great a number of Hebrew words, that those which they must have added to the monosyllables which they derived from the Chinese colloquial

medium, must have been so numerous, that the latter could bear scarcely any proportion to the former. If we add to this the difficulty of forming a *polysyllabic* medium from a *monosyllabic* one, and particularly one inflected in so peculiar a manner as is the Hebrew, few things will appear more improbable.

Thus on no ground whatever does it appear probable that the Chinese colloquial medium could originate in the Hebrew, or the Hebrew in the Chinese: these two, perhaps the most ancient on earth, in their origin appear to be wholly independent of each other.

A fact so evident seems naturally to induce conjecture. Whence could a colloquial medium arise, so limited, and so imperfect as the Chinese? Can we account for it in the common course of things? Does it not almost unavoidably carry back our thoughts to the memorable fact recorded in the Holy Scriptures, *the Confusion of Tongues?* Had that blow, given by divine power to the pride of man, so affected a part of Noah's posterity, as to obliterate in an instant their former language from their minds, this would account for the origin, among others, of a new colloquial medium, perhaps imperfect and limited like the Chinese. And if in such circumstances, these went eastward from their brethren to whom they were now become barbarians, and passing along the north side of the Caucasian mountains, went forward gradually spreading on every side, this would account for the early peopling of China, and the adjacent countries.*

* Nothing in the distance renders this impossible, as from Mosul, (supposed to be the scite of the ancient Nineveh,) to Little Tibet, the distance is little more than five hundred geographical leagues; and to China itself scarcely a thousand.

If these conjectures be well founded, another circumstance will shew, that China *must* have been among the countries first peopled. Those who went thither must have been such as *originally* separated from the rest of mankind, and not the descendants of a colony; as there is no nation to which the Chinese nation can be traced as to a parent stock. Hence the probability is great that China was peopled very soon after the flood, since those who possessed a medium of communication so very different from the rest of mankind, would naturally hasten from them. Nor does the credible part of the Chinese history claim a higher degree of antiquity than this allows them; as may possibly be shewn from their own records, in some future time, should health and sufficient leisure be afforded.

The Chinese System compared with the Sungskrit.

In the eastern part of Asia is found an alphabetic system which has extended itself throughout India, and to which the initials and finals of the Chinese colloquial medium, bear a similarity which seems too striking to be deemed the effect of chance. The Sungskrit alphabet contains five series of consonants, and nine single ones, the last of which is more properly a compound. Compared with the powers in the Chinese colloquial system, they stand as follows:

Consonants.

Chinese.					Sungskrit.				
K	kh	k	—	ng	K	kh	g	gh	ng
ch	chh	ch	—	ny	ch	chh	j	jh	ny
—	—	—	—	—	*t*	*t'h*	*d*	*dh*	*n*
t	t'h	t	—	n	t	t'h	d	dh	n
p	p'h	p	—	m	p	p'h	b	bh	m
f	fh	f	—	w	—	—	—	—	w
ts	s'h	ts	s	s	—	—	—	—	s
tch	tchh	tch	sh	sh	—	—	—	sh	sh
—	h	y	hh		—	h	y	—	
l	*y*	—			l				

Vowels and Diphthongs.

u	a	ĕe	ēe	u	a	eĕ	eē
ŏŏ	ōō	—	—	ŏŏ	ōō	rĕĕ	rēē
—	—	e	oi y	lrĕe	lrēe	e	oi or y
o	ou	ŭh		o	ou	ŭh	—

Simple Nasals.

ang	ung	ing	ang	ung	ing
oong	un	in	oong	un	in
an	—	—	an	—	—

Compound Nasals.

yang	yoong	yoon	yang	yoong	yoon
yen	wang	wun	yen	wang	wun
wan	——	——	wan	——	——

On comparing these two systems, we find them both formed on the same principle, that of throwing the letters into Classes or Series, of which the first shall be the simple sound, the second the same sound aspirated, and the last in the *series* a nasal. These series begin with the strongest nasal sound, and gradually lessen their force* *till they terminate in the labial m*, where the series in the Sungskrit alphabĕt stop. This arrangement, if we except the Chinese colloquial medium, is found in no system beside the Sungskrit alphabet, and those to which it gives birth.

Yet although the Chinese colloquial medium and the Sungskrit alphabetic system appear so evidently formed on the same principle, there are minute differences subsisting between them which are worthy of consideration. The Chinese have *all* the powers in their system classed in the form of series: they therefore reckon nine; and eight they really have. The Sungskrit system has only five regular series: among its single letters, however, may be found powers selected (if I may so speak), from all the other Chinese series; and the consonant *r*, which the Chinese have not. It further adds to all the

* Thus the nasal of the *ch* series, and the *n* of the *t* series have not the same sound in the Sungskrit system; and if we examine all the characters placed underneath the *n* of the Chinese *ch* series of initials, we shall find that the Catholic Missionaries begin some of them with *ni*.

series, what the Greek grammarians term the "*mediae*," the intermediate powers, *b*, *d*, *g*, &c. and also aspirates them; so that while the Chinese system has in reality only *three* powers in each series, the Sungskrit alphabet has *five*. The Chinese colloquial medium has a soft labial series *f*, *fh*, &c. of which the Sungskrit alphabet has only the last power *w*; but on the other hand the Sungskrit alphabet has a new *t* series, of which the Chinese have no vestige. Thus the Chinese series seems the boldest but the rudest sketch; the Sungskrit alphabet, the most improved system. The Chinese colloquial medium possesses the greatest number of series; the Sungskrit system has improved all it has adopted, and retained the most distinct of the powers in each of the remaining Chinese series, as the *s* of the *ts* series, the *sh* of the *tch* series, the *w* of the *f* series, and the *l* of the last; while, in the additional *t* series, it has five distinct powers peculiarly its own. In the Vowels the Sungskrit preserves the same characteristic of superior improvement; it has all the simple vowels of the Chinese system; it disposes by Sundhee of the diphthongs, *ooi*, *yeu*, *ai*, &c. and it has two vowels, (if we may so term them,) *lee*, *lree*, peculiarly its own. In the Nasal both systems fully agree. Thus while they are founded on the same principle, the consonant, vowel, and nasal powers which they possess in common, are no less than Forty-eight. The powers which the Chinese colloquial medium has beyond the Sungskrit alphabetic system, are *f*, *f'h*; *ts*, *tsh*; *tch*, *tchh*, and *hh*; and the Sungskrit alphabet has added to the Chinese colloquial system, the intermediate powers *b*, *d*, &c. with their aspirates, the consonant *r*, and the additional *t* series.

On reviewing this similarity between the Sungskrit alphabetic, and the Chinese colloquial systems, several questions naturally arise. Did the

Sungskrit system give birth to the Chinese colloquial medium? or did that, on the other hand, give birth to the Sungskrit alphabetic system? Or, did they originate independantly of each other? On questions, which involve so much difficulty, it becomes me to speak with diffidence, to which I feel by no means disinclined, as I have no system to establish, no hypothesis to support. It may not however, be improper to submit to the candid reader, a reflection or two which have occurred in examining the subject; since, if found inconclusive, they may still furnish a clue by means of which some penetrating mind may enter more deeply into the subject. Nor is the enquiry unimportant: could we ascertain with which nation the colloquial system *originated*, we should at once fix the relative antiquity of the Chinese and Hindoos. From the Greeks receiving their *alphabet* of the Hebrews or Phenicians, the prior existence of the Phenicians in a state of civilized society, is proved beyond the possibility of a doubt.

It has been already observed that the Chinese system is not a system of *symbols*, but of *powers* incorporated in their colloquial medium from which if they were separated, no colloquial medium would exist: this should be carefully kept in mind. Connected with this is another point slightly touched in the beginning of this dissertation; namely, whether any proof exists of the Chinese having ever *changed* their colloquial medium; the negative of which, as no vestige of any other can be found, may be taken for granted. Now, if the Chinese derived their colloquial medium from the Sungskrit alphabetic system, they could not have existed in a state of society till after the Sungskrit alphabet was formed; for if they existed, how did they commune with each other? To imagine men existing however, in

a state of society without any medium of mutual communication, is an idea too silly to find a place in any reflecting mind. If the Chinese therefore borrowed their colloquial medium from the Sungskrit alphabetic system, their formation into society must have been long posterior to that of the Hindoos. A system of alphabetic *symbols* is a considerable advance in improvement beyond a colloquial medium, and is of course later in point of time: the Hebrew colloquial medium existed probably two thousand years before their alphabetic system. On the other hand, if the Chinese colloquial medium formed the basis of the Hindoo alphabetic system, to the Chinese the palm of antiquity must be awarded.

The probability of the Chinese having derived their colloquial medium from the Sungskrit Alphabetic System, does not seem great. The powers which the Sungskrit alphabet possesses *beyond* the Chinese, and which the Chinese must of course have *rejected* when they adopted the rest, if they derived their colloquial medium from that alphabet, are such as strongly indicate that the Chinese possessed a prior colloquial medium which *excluded* these powers. These are *b*, *g*, *d*, *j*, or *z*, and *r*, and the additional *t* series. Now these letters are no more beyond the power of enunciation, than others in the system; and why a Chinese should feel it impossible to pronounce them, I cannot say, unless it was because he had been accustomed to express his ideas in sounds *which did not include* these powers. If this were the case however, the Chinese must have had *a system of their own*, prior to becoming acquainted with the Sungskrit system, to which they adopted as much as agreed with their own, and rejected the rest; that is, *they kept their own still!* This idea seems strengthened by the Greeks and the Persians rejecting, the former one letter, the latter several, when they adopted the Hebrew alphabet. Why was this done, but to accommodate the alpha-

betic system they adopted, to the colloquial system of which they were already in possession? It is only a *colloquial system* however, that the Chinese *now* possess; they have yet to obtain a system of *alphabetic symbols.*

Should any one urge that the Colloquial System to which the Sungskrit alphabet is suited, probably existed among the Hindoos long before the *alphabet* was formed, it is granted. The question then will be, Did the Hindoos communicate this their colloquial medium to the Chinese? This question deserves examination.

1st. Relative to this we may observe, that as the Hindoos could have no means of doing it but that of *conversation*, this was scarcely possible. For the consonants *b*, *g*, *d*, *j*, and *r*, enter so deeply into any colloquial medium in which they are found, that some of them must occur in the conversation of every hour; and if when thus perpetually recurring, they were still rejected by those in whose ears they were constantly sounded, it must be because they felt *unable* to articulate them. This inability to pronounce these letters, however, must have been either natural or acquired; and as it has never yet been affirmed to be natural to a Chinese, we may safely assume that it was acquired. But if it was *acquired*, this must have been by *reason of use*; and this presupposes the existence, as well as the use of *a prior colloquial medium*, of which these rejected sounds formed no part.

2d. The improbability of this will seem increased rather than lessened by our examining the powers which the Chinese colloquial system possesses beyond the Sungskrit system. These are, chiefly the soft labial series, of which the Sungskrit system has *w*; and the two dental sibilant series, of which it has

s, and *sh*. Respecting these, in the chance of mutual adoption the scale turns much against the Chinese. If the Compilers of the Sungskrit alphabet, were desirous of improving the Chinese system, it would not be impossible for them to add *g*, *j*, *d*, and *b*, a new class, the effect of a second effort of the tongue, to *k*, *ch*, *t*, and *p*; and to retain *w* of the soft labial series, with *s* and *sh* of the two sibilant series, while they dismissed the rest as difficult of enunciation. This seems congruous with the idea of improving a system and rejecting its useless parts. But although it is easy to *retain* a part of a series and dismiss the rest, it is not equally easy to *take* a part and *supply the rest*. For the Chinese to take *w* as a part of a series, and by reasoning thereon, to add *f* and *fh*; to ascend from *s*, and add *ts* and *tsh*; to adopt *sh* and supply from their own invention, *tch*, and *tchh*, must imply a degree of orthoepial sagacity which ill agrees with their rejecting *g*, and *j*,* and *d*, and *b*, and *r* found in the same system. But if they did not thus improve these series from the outlines communicated through the Sungskrit system, they *must have invented them wholly*; for *they* have them, although the Sungskrit system has not. And surely if they invented these four series, there could be no great difficulty in their also inventing the first four, which seem so much more obvious to the mind.

3d. To the same import is the fact, that the Sungskrit system does not combine the Chinese vowel or rather diphthong sounds, *ooi*, *yeu oa*, *yao*, with the various consonant powers, so as to form *kao*, *kyao*, *kooi*, *kyeu*; *tao*, *tyao*, *tooi*, *tyeu*, *pao*, *pyao*, *pooi*, *pyeu*, &c. &c. these monosyllables being totally repugnant to the Sungskrit system. Whoever considers that these four diphthongs may be joined with most of the Chinese Initials, will easily

see how great a proportion of the Chinese monosyllables must, from this cause alone, have originated independently of the Sungskrit colloquial system. And when he considers further, that *lyang*, *kyang*, *kwang*, *lee*, *tee*, and a multitude of the Chinese monosyllables, although *capable* of being formed by the Sungskrit alphabet, (as they may also by the English alphabet,) are none of them *existing words* in Sungskrit, he will feel himself at a loss to account for the Chinese selecting, as their colloquial medium, *these* unmeaning syllables and parts of words, from amongst a thousand others, except on the *ground* of their *being already known to them*, while the others were not. But this argues the *prior existence* of a colloquial system in which these were included, and completely overthrows the idea of the Chinese being derived from the Sungskrit colloquial system.

4th. To all these must be added, what has been already urged relative to the Hebrew, the difficulty of selecting, in a state of hourly colloquial intercourse, *a monosyllabic* from *a polysyllabic* medium. And when we consider that the Sungskrit language is if possible more highly polysyllabic than the Hebrew; and that its inflections are so numerous, as to produce more than a thousand modifications of idea from one radical word; the impracticability of the Chinese deriving their colloquial medium from *Colloquial intercourse* with the Hindoos, seems to meet us on every side we turn;—while the probability of their receiving it through the *Alphabetic System* of the Hindoos, seems still more distant; as, among many other reasons, it may be mentioned as one, that they could not do this without becoming *acquainted* with the alphabet. But if they were ever acquainted with a *written* medium so complete as the Sungskrit alphabet, what reason can be assigned for their rejecting it, in order to invent their own characters?

Were we to refer to the *test of facts* as in the case of the Hebrew, we should find all these arguments corroborated thereby in the fullest manner. It is true, that we have not specimens of Sungskrit prose equally ancient with those of the Hebrew language extant in the Sacred Scriptures; but we have in the Ramayuna specimens of poetry which assume to themselves the merit of being the first poetry written in the Sungskrit language; and if we compare those with the Chinese collection of poems in the *Shee*, some of which will be found quite as ancient as the Ramayuna, (for I can not but deem certain of them at least *two hundred years older* than Homer or Hesiod,) in ten pages of the Ramayuna containing four hundred and fifty-nine words, we shall find no more than thirteen monosyllabic words, of which *seven* do not occur in the *Shee*, nor are two of them used to express the same idea in both languages. To refer to Dialects of the Sungskrit is superfluous; for who can say that any one of these is coeval with the Chinese colloquial medium? Were we however to refer to any one, the Bengalee might be the most proper, both as Bengal is most contiguous to China, and the language one of the purest descendants of the Sungskrit: in four pages of the *translation* of the Muhabharut, one of the most ancient Bengalee works we have, which contain two hundred and sixty-five words, there are only *seven* monosyllables to be found, of which *three* alone are found in the Chinese system. But the nation which, from colloquial intercourse with another, could form a colloquial medium by selecting one word out of *eighty-eight*, or even *one* out of *sixty-five*, deserves no common degree of praise.

The question, whether the Sungskrit system was derived from the Chi-

nese, or whether the two systems originated independently of each other, I must leave to abler pens. On the certainty of the latter, however, those will not hastily decide, who consider that the Arabic, the Ethiopic, the Persian, the Greek, the Roman alphabets, and most of those in the western world, may be traced to one source, widely different as are the languages themselves:—and the formation of the Sungskrit alphabetic system from the initial and final powers contained in the Chinese colloquial system, has been already shewn to be at least possible. But to ascertain whether it was actually formed from this as an outline, or whether the Hindoos invented a totally new system, requires so thorough a research into the ancient history of both nations, that were I qualified for the task, I could not think of intruding farther on the patience of the reader at the present time. It is probable, however, that in the future examination of the Chinese ancient writings, certain facts may occur, which may throw considerable light on this obscure subject.

It may not be deemed wholly foreign to our subject, if we examine what connection the alphabetic systems of certain of the neighbouring nations have either with the Sungskrit, or the Chinese system. For this purpose we may begin with the alphabetic system of Tibet, which lies to the north-west of China, and borders on the north of Bengal, and terminate with that of the kingdom of Laos, the last country contignous to China which does not admit the Chinese written characters.

The Prevalence *of the* Chinese *and the* Sungskrit Systems *among the* Neighbouring Nations.

In the "Alphabetum Tangutanum sive Tibetanum," printed at Rome in 1773, the Tibet alphabet is detailed at large; and with it agree two copies of the Bootan alphabet, the one brought from that country by Dr. Carey, in 1798, and the other by a friend about four years ago. This alphabet is derived from the Nagree or Sungskrit system, and some of the letters resemble the corresponding ones in the Bengalee alphabet. It contains eight series; the last of which has only two powers.* The first four of these are the *k, t, ch,* and *p* series, common to both the Sungskrit and Chinese systems; but the alphabet is alike destitute of the *f* series of the Chinese system, and of the double modification of the *t* series found in the Sungskrit system. The fifth series of this alphabet, *ts, ts'h,* &c. is evidently the *ts, ts'h* series of the Chinese system; and amidst the sixth and seventh, vestiges of the other sibilant series may be traced. But the most singular feature in this descendant of the Sungskrit system is, that the four first series, instead of possessing five letters like the Nagree alphabet, have only *four*: the second aspirate in the series is wanting, as it is in the Chinese system; and like that system too, the *first* and *third* letters of each series have *the same sound* affixed to them. Hence the author of the Alphabetum Tibetanum, P. Georgius, says, that the Tibet alphabet is, among other letters, deficient in *b, g, d,* and *z,*† which are those we have already remarked as found in the Sungskrit system, but not in

* Praeceptores Tibetani has consonantes in octo ordines distribuunt. In unoquoque ordine litteras quatuor colligunt, ultimo excepto, cui duas tantum tribuunt. *Alphabetum Tibetanum*, p. 12.

† *Litterae deficientes* in Tibetana lingua vii. numerantur, b d f g q x z. *Alphab. Tib.* p. 587.

the Chinese. They also materially alter the meaning of their words by affixing to them the Chinese Intonations,* which will be hereafter considered.

The BURMAN alphabet adheres closely to the Sungskrit alphabet, containing precisely the same number of letters. Still the pronunciation leans to the Chinese colloquial medium. They give to some of the letters, sounds scarcely known in the Sungskrit alphabet, and some they are quite unable to pronounce. This is the case with the letter *r*, respecting which a friend residing at Rangoon, who has a Burman grammar in the press, and is preparing a dictionary, thus writes: "The letter *r* is pronounced like *y* in the Burman language; and there are very few Burmans who can pronounce it at all when it immediately follows another consonant." The same friend, in his grammar of the Burman language, remarks, "that the Burman language is principally formed from certain roots: that all these roots are monosyllables consisting of one or two letters; and that these roots are both simple and compound. That the latter consist of two or more simple roots combined, which roots thus combined, suggest an idea that a stranger to the language would think impossible to be suggested by them. Thus a root signifying *search, investigation,* and another signifying *to forget,* form the word which denotes *wedlock:* but the adjective *upright* is formed by uniting a word that means *straight,* with another denoting *direct.*" He further observes, "that the Burmans add two accents or Intonations to the sound properly belonging to the monosyllables, the long and soft, and the short and abrupt accent, by means of which they are enabled to form three distinct words from one monosyllable." The monosyllables, which forms these roots,

* Ex his enim [illegible], accentus ipsi etiam naturam, et vim significandi in Tibetanis litteris mutant. *Ibid,* p. 21.

keen, khun; kay; khoy; pun, p'hun; ping, p'hing, ming, and a multitude of others which might be adduced, sufficiently indicate the share which the Chinese language has in forming the colloquial medium, even under the adoption of the Sungskrit alphabet."

The ARRACAN, or RUKHENG language, as Dr. Leyden terms it,* differs little from the Burman, either in the characters or the colloquial medium. Respecting it, Dr. Leyden, in his Dissertation, says: "The Rukheng is the first of that singular class of *Indo-Chinese* languages, which may be properly termed monosyllabic, from the mass of their radical words consisting of monosyllables like the spoken dialects of *China*."† And in another part of his Dissertation he observes respecting the nation, that, "being, from their situation, more immediately connected with *India*, their language is by no means purely monosyllabic; but forms, as it were, the connecting link between the polysyllabic, and monosyllabic languages."

Relative to the alphabet of the SIAMESE, the nation farthest south of China toward the sea, a copy of which I have carefully examined, we find that the characters of it have been borrowed from the Nagree alphabet; and that it is arranged in the same order. The alphabet contains five series, and seven unconnected letters, but it is destitute of the two-fold *t* series of the Sungskrit alphabet, while it has the *f* series of the Chinese colloquial System. Further, the third letter of each series, like the third in the Chinese system, differs little or nothing in pronunciation from the first; and the fourth in the series, or the second aspirate, is said to be scarcely ever used. They also vary the meaning of their words by the Chinese intonations, according to some, in a higher degree than even the Chinese themselves.

* See a valuable Dissertation on the Languages and Literature of the Indo-Chinese nations, by my highly esteemed friend the late Dr. Leyden.

† See p. 66.

The kingdom of *Lao*, or *Laos*, which borders on Siam to the north-east, and is separated from the western border of China by the kingdom of Tonquin, is perhaps the remotest from Bengal, and the nearest to China, of all those kingdoms to the eastward which exclude the Chinese Characters; and there is reason to think, that the alphabetic system prevailing there is nearly that of the Siamese. Respecting this, *Kæmpfer*, says; "Their religion agrees with that of Siam, nor do they differ much in their language and writing, except only that the inhabitants of Laos cannot pronounce the letters *l* and *r*." Nay he afterwards describes them as, "boasting that the Siamese have learnt the art of writing, and the language of their holy books, from them.* These holy books are no other than legends relative to *Boodh*, whose doctrine has been so much cultivated here, that both the Siamese and Burmans profess to have derived their religion from the kingdom of *Laos*. Pilgrimages are made to *Laos* by devotees of the religion of *Boodh*, who repair hither to worship at the traces of the sacred steps of *Pra-Samutta-kodom*, the Burman *Gotama*, and of some of his chief disciples;† although it is pretty certain that *Boodh*, or *Gōtama*, was born in Hindoostan. No information since obtained contradicts the statements of *Kæmpfer*.

Cochin-China, which Barrow says, is included by the natives themselves, together with Cambodia and Tsiampa, under the general name of *An-nan*, and which therefore comprises the whole of that track of country lying between the ninth and the seventeenth degrees of north latitude, is parted from China itself on the south only by the little kingdom of *Tonquin*, once a province of China. Respecting this country, we are informed by Barrow,

* See Kæmpfer's History of Japan, vol. i. p. 28.

† Leyden's Dissertation, p. 124.

that *the* written character is precisely the same with that of the Chinese.* Into these countries, Chinese literature has been introduced as well as the Chinese character. Yet they are said to have a kind of alphabetic character besides, which is probably some modification of the Siamese. Dr. Leyden indeed affirms, on the credit of an intelligent Chinese who had resided some time both in Siam and Cochin-China, that the proper *Anam* character greatly resembles that of the Siamese. By *Anam* or *An-nan*, however, it is probable that the Chinese of whom Dr. Leyden speaks, meant the three small kingdoms already mentioned, and not *Tonquin*, which, Barrow informs us, the natives donot include under this general name. These languages are monosyllabic, and have all of them the Chinese Intonations.

In *Tonquin*, as it once formed a part of China, it may well be supposed that the Chinese characters generally prevail. All printed books are in the Chinese character, as well as all their public documents; it is therefore with me matter of doubt whether there be any alphabetic characters current in the country. It is possible, however, that in petty affairs of trade, the alphabetic characters current in *Laos*, and partially so in Cochin-China, may obtain in a certain degree, particularly among those who trade with these countries.

Thus while the Sungskrit alphabetic system prevails almost throughout the eastern part of Asia where alphabetic symbols are used, the moment it passes the bounds of Bengal to the north or the east, it finds a different colloquial medium in possession of these countries, of which, for aught we know, it may have had possession from time immemorial. This medium, in various degrees,

* See Barrow's Travels to Cochin-China.

refuses to be identified with the Sungskrit alphabetic system, and has such firm hold on these respective countries, as to induce the inhabitants while they receive the Sungskrit alphabet, to reject some of the letters wholly, and change the sound of others which they still retain. But this colloquial medium, as it recedes from the Sungskrit alphabetic system, is found to approximate in precisely the same degree toward the Chinese colloquial system. While this approximation is visible in the countries nearest Bengal, such as Bootan, Tibet, Arracan, and the Burman dominions, it seems to increase in the countries nearer to China, till the alphabetic symbols of the Sungskrit are debarred an entrance by the use of the Chinese *characters*, as well as of their colloquial medium.

These facts seem to indicate, that there was a time when all the countries west and south of China up to the very borders of Bengal, comprizing an extent of country nearly a thousand miles in length, used the Chinese colloquial medium.* But in after ages some event seems to have carried the Sungskrit alphabetic system into these countries, and to have caused its adoption in those nearest to Bengal, with such alterations however, as were necessary to accommodate it to the colloquial medium already current in them. Still, such was the resisting power of this colloquial medium, that this propelling cause, powerful as it might be, was unable to carry the Sungskrit system fully to China, or even into certain of the countries contiguous thereto: *there* the Chinese *characters* have kept their ground to this day, as well as the colloquial medium. Whether the latter be indigenous in these countries;—and if

* *Mr. F. Carey, in his introduction to his Burman Grammar, says;* "*I have reason to believe that the Burman language was originally a dialect of the Chinese.*"

it be, whether it has maintained its ground from the beginning, or regained its hold after being, at some time, overpowered by the Sungskrit system, are questions which time, and a further investigation of the subject, must be left to determine.

In looking out for some cause adequate to this great effect, the spread of BOODHISM seems to present itself as the most probable. Conquest, it is granted, made way for the introduction of the Arabic characters and language into many nations; but Mahometanism has carried them into countries never subjugated by the Mahometan arms. Of this the Negro tribes in Africa, and the Malay tribes in the east, furnish sufficient proof. *Boodh* was born in Hindoost'han, and died there; but his doctrines, clothed in the Sungskrit language, have pervaded nearly one half of the family of man. If this antagonist of the Brahmans has been execrated by his own countrymen, and his doctrines regarded with detestation, he has been sufficiently revered elsewhere. In Ceylon, the Burman empire, Siam, and *Laos*, under the name of *Godama* or *Gautama*, throughout China under that of *Foe*, and in Japan by the name of *Siaka*, he is worshipped to this day, and his doctrines are implicitly received. Regard for these, would naturally lead those countries nearest to Hindoost'han and least familiar with any written medium, to adopt the Sungskrit alphabetic system, for the sake of the language in which these doctrines were contained; but still in a way as nearly adapted to their prior colloquial medium as the system would admit. In countries remote from Hindoost'han, and in possession of a written medium, the necessity for introducing the Sungskrit system would be less felt, as the doctrines of Boodhism might be transfused into their own language. This

seems to be the case with China, and one or two of the contiguous countries; and also with Japan. As the reception of the doctrines of *Boodh* in the Sungskrit language, however, would bring the powers which the Sungskrit alphabet possesses beyond the Chinese colloquial medium, in some measure before these different nations, they might acquire them in an imperfect degree. This may account for *b*, *g*, *d*, and *r*, (pronounced in a certain way,) being found in *Cochin-China*, and even in *Tonquin*.

The precise period in which *Boodh* lived, has not yet been fully ascertained: in vol. viii. of the Asiatic Researches, it is mentioned by Mr. Harington, now First Vice President of the Asiatic Society, as still a *desideratum*.* A fact however so closely connected with the history and literature of Hindoost'han, of the surrounding nations, and in some degree of China itself, cannot be unworthy of our examination; and were the scattered rays of light thrown on this subject since that volume was printed, collected into one focus, if they did not at present wholly dispel the darkness which hangs over this period of history, they might at least assist others in availing themselves of facts which may be hereafter brought to light.

Of the period of BOODH'S BIRTH—his COUNTRY—PECULIAR DOCTRINES, &c.

Henry Thomas Colebrooke, Esq. now President of the Asiatic Society, whose judgment on facts connected with Sungskrit literature, deservedly

* See Asiatic Researches, vol. viii. p. 503.

weighs beyond that of any other oriental scholar now living, in Vol. viii. of the Asiatic Researches, has given it as his opinion, that Boodh lived anterior to the institution of the present prevailing system of Hindoo worship, that of *Rama* and *Krishna*, of *Shiva* and *Bhavani*; which he supposes to have been introduced since the overthrow of *Boodhism*, while he deems the institutions of the Vedas anterior to *Boodh*.* And the kindness of a gentleman, whose researches in Hindoo Chronology, have thrown greater light on that obscure subject, than those of any of his predecessors, John Bentley, Esq. has obliged me with two letters on the subject,† which deserve the attention of the reader. In these Mr. Bentley gives it as his decided opinion, that the co-incidence of the times to which they are referred, prove the *Boodh* of the Hindoos, the *Boodh* or *Gautama* of the Singhalese and Siamese,

* See Asiatic Researches, vol. viii. page 41[illegible].

† "My dear Sir, Calcutta, July 4th, 1815.

"I have been always of opinion that the Boodh of the Chinese, the *Boodh* or *Gautama* of the Singhalese and Siamese, and the Boodh of the Hindoos are but one and the same person: and in this opinion I am supported by the evidence of the times to which they are referred being the same, or at least very nearly so.

"The Siamese and Singhalese place Boodh or Gautama 516 years before the Christian Æra, some say 542. The Chinese, I believe, (refer him) to nearly the same period. The Hindoos say that Boodh was cotemporary with Krishna or nearly so, but Krishna was the elder—Krishna was cotemporary with Yoodhisht'hira, (see the Geeta) and the Epoch of Yoodhisht'hira's birth was the year 2526 of the Cali-yoog of the present Astronomers, or about 575 years before the Christian Æra. This Epoch of Yoodhisht'hira is still to be found in some Hindoo books, though the moderns have attempted to destroy it, because it militates against their own impositions. But the truth of the epoch is proved indisputably from several astronomical facts, particularly the positions of the Colures, and the Heliacal rising of Canopus in the time of Parasora, whose son Vyasa was (nearly) contemporary with Yoodhisht'hira. The Epoch of Yoodhisht'hira's birth being 575 years before the Christian Æra, it is clear that the Boodh who was (nearly) cotemporary with Krishna, was the same with the Boodh of the Siamese, Singhalese, &c. He is sometimes called Gautama; but this makes no difference: it is the same person under a different name.

"If this information can be of any use to you, it will give me much pleasure.

"I am, &c. "J. BENTLEY."

The

and the *Boodh* or *Foe* of the Chinese, to be one and the same person; and adds, that the Hindoos place *Boodh* somewhat later than Krishna, the friend of Yoodhisht'hira, the birth of whom, from several astronomical facts, particularly the positions of the Colures, and the heliacal rising of Canopus in the time of *Parasara*, (whose son *Vyasa* was nearly contemporary with Yoodhisht'hira,) is proved to be the year 2526 of the Kali-yoog of the present Hindoo astronomers, and the 575th year prior to the Christian Æra. Hence the *Boodh* who was somewhat later than Krishnoo, and perhaps cotemporary with *Vyasa*, synchronizes with the *Boodh* of the Singhalese, the *Siamese*, and the Chinese.

The reader who has examined Mr. Bentley's valuable paper on Hindoo Chronology, in Vol. viii. of the Asiatic Researches, may possibly recollect his placing the birth of Yoodhisht'hira above four hundred years earlier in that essay. Noticing this circumstance, I addressed a second letter to Mr. Bentley on the subject; in reply to which, he politely favoured me with the following statement:

"My dear Sir, Calcutta, July 20th, 1813.

"I was aware of the circumstance you allude to, and meant in my next paper to explain the cause of it, which was this: A quotation from the works of Parasara stated, that the winter solstice was in the beginning of Dhanisht'ha, which (quotation) had been supposed to be an actual observation of Parasara himself, and relied on as such; in consequence of which the periods given in the Graha Munjari were placed 410 years earlier than the author himself had placed them, on the supposition that he had committed a mistake; as throwing the periods back 410 years, which, the two-fold division of the Calpa admitted, made the system of the Graha Munjari agree with the supposed time of Parasara. Shortly after, but too late to correct what had been done, as the paper was printed off, I found that Parasara's meaning was entirely misinterpreted, and that in his time the colures and seasons had *fallen back* 6°. 40; so that the winter solstice then was exactly in the middle of Sravana of the Zodiac, which at that time coincided with the beginning of Dhanisht'ha of the *Ecliptic*, which Parasara meant, and not the *Astral* Dhanisht'ha which was fixed.—for the ancient Hindoos, like other nations, divided the *Zodiac* or circle of the fixed Stars into 27 parts, and also the Ecliptic into a like number, which at one time co-incided with each other, but afterwards receded by reason of the precession of the Equinoxes; and in the time of Parasara the difference was just 6°. 40, which circumstance was entirely overlooked by those who quoted Parasara.—This I fully proved, not only by the heliacal *rising* of Canopus in the time of Parasara, which I calculated strictly; but also by other astronomical facts which *preceded* the time of Parasara, together with Parasara's own acknowledgement of the falling back of the seasons in his own time differently from what they had been; all of which undeniably confirm the Epoch of Yoodhisht'hira I gave you in my last.

"Yours, &c. J. BENTLEY."

That the Hindoos place Boodh somewhat later than Krishnoo, is a well-known fact. Krishnoo is deemed the ninth Avatar; and some pundits of the present day esteem Boodh the tenth, though they execrate his memory. This shews that Boodh could not have lived *much earlier* than the period here assigned him; and we find the highest Native authority in Bengal fixing him to some period between the eighth and the fourth centuries before the Christian Æra, a period which if not precisely the age of Krishnoo and Yoodhisht'hira, was probably that of Vyasa, the collecter of the Vedas, who in his voluminous poem the Muhabharuta, celebrated the deeds of these two mythological heroes, and whose existence involves perhaps more of chronological certainty than that of the heroes he celebrates. This authority is *Mritoonjuya*, the Chief Sungskrit Pundit in the College of Fort William, who has compiled from Sungskrit records, the Raja-bulee, a work in the Bengalee language, containing a view of the history of India from the earliest period to the present time. In this work, he says, that the *Goutama* dynasty* filled the throne of *Magudha* (or India†) for four hundred years, under fifteen monarchs, whose names he gives. "Under this dynasty," says he, "on account of the sin of mankind, arose the sect of the *Nastikas* (or Infidels,) which is generally termed *Boudha.*" Still this Brahminic historian, either from ignorance or hatred, forbears to particularize the time of *Boodh's* birth; but this account throws much light on the history of *Boodh*. His paternal name, derived from *Goutama*, (the father of the race,) sufficiently accounts for his being termed *Goutama* or *Godama* among the Singhalese, Burmans, and Siamese. Though of the royal family however,

* See pp. 22—52 of the *Raja-bulee*, printed at Serampore, A. D. 1808.

† See Wilford's essay on the kings of Magudha, Asiatic Researches, vol. ix. p. 82.

he does not appear to have sat on the throne of Magudha: he might possibly be a younger son of the Goutama dynasty, addicted to study and reflection. His particular history is of course to be sought among his followers, rather than from his devoted enemies: and, according to *Kæmpfer*, his followers in Japan, who have whole books full of his birth, life, and miracles, say, that *Siaka* was the Son of the king of *Magatta*.* Between the Goutama dynasty, and the Æra of Vikrumadityа, (commencing 57 years before the Christian Æra,) from which period the Hindoo history is deemed authentic,† *Mrityoonjuya* places nine kings of the *Mugoora* dynasty, to whom he allots three hundred and eighteen years. This is probably too many, as it gives thirty-five years to each reign, while he allots only four hundred years to the preceding fifteen kings of the Goutama dynasty, about twenty-six years to a reign. Yet even this number will place the beginning of the Goutama dynasty, under which Mrityoonjuya says that Boodhism arose, only 775 years before the Christian æra, and its fall only 375 years before it; but it ought perhaps to be brought still lower. If the birth of Boodh happened in the midst of this period, it co-incides almost exactly with the time fixed by Mr. Bentley: and at any rate it cannot be more remote from it than two hundred years.

While Mrityoonjuya's evidence thus ascertains the *Dynasty* under which Boodh was born, the concurrent testimony of Boodh's followers, point us

* See Kæmpfer, Vol. i. p. 36.

† The *Æra* of Vikrumadityа is used among the Hindoos as the Christian *Æra* is in Europe; of which this year 1815 is the year 1870; if to this latter number we add 318 years for the *Mugoora* dynasty, the Goutama or Boodha dynasty will have ended precisely 375 years prior to the Christian *Æra*.

to the *precise period* in that dynasty. To the opinion of the *Siamese* respecting Goutama's having appeared 542 years before Christ, which rests on the testimony of both Kæmpfer and Mr. Marsden,* we may add that of Captain Mahony relative to the period the *Singhalese* assign for the appearance of *Goutama-Buddha*; which is both adduced and corroborated by Mr. Harington,† in the following words: "I *shall* only add my testimony to that of Captain *Mahony*, as to the period at which the *Singhalese* compute the appearance of GOUTAMA-BUDDHA; whose death, or rather disappearance from the earth, they state to have been *2339 years before* A. C. *1797, or* 542 years before the birth of CHRIST; and as their sacred æra is reckoned from this epoch, it may be esteemed deserving of credit."

The concurrence of testimony is equally strong relative to the *Country* in which the *Siaka* of Japan the *Foe* of China, and the *Boodh* of the Hindoos, is said to have been born. According to the testimony of Kæmpfer, the Japanese call the country in which *Siaka* was born, *Magatta-kokf*, or the country of *Magatta*, situated, as they say, in *Tensik*, under which name they comprehend Ceylon and all the continent of India. The Chinese, according to De Guignes, as quoted by Captain Wilford, (which opinion my Chinese assistants confirm,) call the country in which *Foe* was born, *Mokiato*, and *Mokito*.‡ In the *Ayeen-Achbery*, Magudha or South Ba-

* "When I was in Siam, in 1690, the Siamese then reckoned 2232 years from their Buddha, who if he be the same with the *Siaka* of the Japanese, his birth comes up no higher than 542 years before Christ. His father was king of *Magatta-kokf*, a powerful kingdom in the country *Tensik*." See Kæmpfer's History of Japan, Vol. I. p. 242; and also Marsden's Dissertation on Hindoo Chronology, Asiatic Researches, vol. ii.

† See Asiatic Researches, vol. viii. p. 501.

‡ See Asiatic Researches, vol. ix. p. 32.

har, is termed *Magata*; and Major Wilford, in his copious and valuable essay on the kings of Magudha, Vol. ix. of the Asiatic Researches, says, that Magudha proper is South Bahar, but that in a more extensive sense it includes all the Gangetic provinces. He adds, that it is famous for having given birth to "*Buddha*," and being as it were the cradle of one of the most extensive sects in the world. This testimony the Hindoo historian Mrityoonjuya, who never read Wilford, and whose work, as Mr. Ward, in his "Manners and Customs of the Hindoos," justly observes, may be considered as containing *the essence of all the authentic History of the Hindoos* at present known among the pundits in Bengal, fully confirms; and farther, fixes the *dynasty* under which Boodh must have lived; while the well supported testimony of the Singhalese and Siamese ascertains the *precise period* in that dynasty; and that of the Chinese and Japanese, the *country* in which he was born, and also the *family* from which he sprang. This period co-incides within a few years with that which Mr. Bentley assigns to Boodh on the authority of astronomical calculation.

If it be fact, that *Boodh* lived in the sixth century before the Christian æra, it will appear, that within a few years of him flourished *Pythagoras*, whose doctrine, so near akin to his, that One Living Principle exists in all beings, after being refined by Plato, entered so deeply into the Stoic philosophy. The probability is also great, that *Vyasa*, who from collecting those treatises of the ancient Hindoo philosophers, now termed the *Veda*, is called *Veda-Vyasa*, and whose epic poem the Muhabharuta, narrating the deeds of Krishnoo, must have contributed greatly to the establishment of the modern Hindoo mythology, flourished nearly at this *period*, whatever may be thought of Krishnoo and Yoodhisht'hira. To these three men, whose leading doc-

trines so nearly co-incided, we may add a fourth, of tenets somewhat different, *Confucius*, the restorer if not the author of literature and philosophy in China; who, though he taught what he termed the worship of Heaven, still countenanced that of spirits supposed to preside over mountains and rivers. Thus Four men, whose doctrines have filled the Asiatic and European world, flourished within a few years of each other.* And the friend of mankind will recollect with gratitude, that at the same time *Ezra*, "a ready scribe in the law of the God of heaven," was raised up to collect that Sacred Volume, the first line of which, "In the beginning God CREATED *the heavens* and the earth," saps the foundation of all these hypotheses which confound the Creator with the creature, and the doctrines of which, when diffused throughout the world, will dispel the delusions of all other systems, as the rising sun dispels the mists which cover the earth.

If the opinion of Mr. Colebrooke relative to the state of things when Boodh appeared, be well founded, this will account for certain *peculiarities* in his doctrine, which made him execrated by the Brahmans, while he probably held in its purity the doctrine of the ancient Hindoos. The writings now termed the vedas, were at most recently collected in the time of Boodh, and were probably known as separate treatises of various Hindoo philosophers, some of whom perhaps had lived almost within his knowledge, as *Parasora*, the father of *Vyasa*.† He could not therefore deem them received immediately from Brahma: hence his alledged "*rejection of the*

* Pythagoras was born, according to some, 585 years before Christ; according to others 567; he began teaching at the age of 60, and died at the age of 80. Confucius was born A. C. 551, and died at the age of 73.

† Among the authors of the Veda, are, Ugustya, Kasyapa, the son of Marichee, Angiras, Jamadagni the son of Bhrigoo, *Parasara*, the father of Vyasa, &c. See Mr. Colebrooke's Essay on the Vedas, already quoted.

Vedas." Yet educated in the doctrines contained in these treatises, he might still have no other ideas of God, nature, the human soul, &c. than such as are found in them. Mr. Colebrooke gives it as his opinion, that *Boodh* was probably disgusted with what he deemed the wanton slaughter of animals made under the pretence of sacrifice, but in reality for the sake of eating their flesh.* If this were the case, his wish to prevent it, the natural consequence of his entering deeply into the idea that One Living Principle pervades all nature, might lead him to inculcate so strongly "*the doctrine of transmigration,*" so remarkable among his followers, though not peculiar to them. Further, the Brahmans being the sacrificers, Boodh might despise them for their duplicity, which would of course bring on him their resentment; and his hatred and contempt of them, increased perhaps by their enmity to him, might possibly lead him to examine their pretensions to superiority over the other Hindoos; which might end in his "*rejection of all distinction of Cast.*" According to Mr. Colebrooke, the worship of Shiva, Vishnoo, Doorga, Kali, Rama, Krishna, and all the Hindoo deified heroes of the present prevailing system, was not then established; and perhaps it did not exist. The introduction of it therefore by the Brahmans, whether in Boodh's life-time, or after his death, would be certain to meet with all the opposition with which contempt and hatred could inspire the Boodhists toward a system so calculated to aggrandize their enemies. This would of course be sufficient to make the Brahmans brand the Boodhists as atheists, and to increase the hatred between the two parties, so as to render it incapable of being appeased, but by the overthrow of either one or the other.

* See Asiatic Researches, vol. viii. p. 474.

Unhappily for mankind, however, *Boudhism*, or the ancient Hindoo system, by the rejection of Cast, the Vedas, and the modern system of gods born in Hindoost'han, divested of all that locality which confined it within the bounds of one country, was now fitted to spread its baneful influence to any extent; and we find accordingly, that it has taken possession of Ceylon to the south of Hindoost'han, of Bootan and Tibet to the north—of all the countries lying between Bengal and China to the east,—of China itself, and even of Japan; in the theological system of which island the strange mixture of Sungskrit names, combined in some instances with Chinese words, and in others standing alone, sufficiently bewrays the origin both of the names and the system. Such are *Gokurakf*, the country of happiness, the *Gokoola* of the Sungskrit writers; *Jemma*, the Judge, of the dead, the Hindoo *Yuma*; with some others.

At what period *Boudhism* made its way into the surrounding nations, is not ascertained. The fall of the Goutama dynasty of kings, the last of whom, *Aditya*, is, by the historian already quoted, said to have been murdered by his prime minister who founded a new dynasty, we may consider as the fall of *Boudhism* in Hindoost'han. This was somewhat more than three hundred years before the Christian æra; and it is probable, that then the Boudhists, proscribed both on a political and religious account, made their way to the *neighbouring* nations. The æra of its reception in China is generally said to be A. D. 65; but whether the Chinese received it directly from Bengal, or whether it had previously found its way into *Pegu*, *Siam*, and *Laos*, and thence into China, is not quite certain. I am rather inclined to the latter opinion, both because *Boudhism* is said to have flourished so greatly in

Laos, as almost to obtain for that kingdom the credit of giving birth to the system; and from the nature of circumstances. After the expulsion of the Boudhists from empire, it was impossible that they and the Brahmans should remain long together; subsequent events evince that the Brahmans would not be remiss in exerting against them all the power they possessed. Hindooism too, divested of all its local peculiarities by the Boudhists, was fully adapted for propagation. There seems therefore nothing improbable in supposing that it might extend to the neighbouring countries, if not soon after the death of *Boodh*, at least pretty soon after the fall of the dynasty in Hindoost'han, possibly in the fourth century prior to the Christian æra. This is strengthened by what Kæmpfer says on the subject, in his sketch of the history of Boudhism in Japan, that, "at the period when the doctrine and pleasing philosophy of Confucius had began to flourish in China, and to spread to the neighbouring empire of Japan, the doctrine and religion of *Siaka* had already penetrated to the kingdoms of *Siam* and *Laos*."* He adds, that if we may believe the Japanese historians, "the first who taught this religion in China came over thither about the year of Christ 63, and obtained leave to build a temple; that for several hundred years it made a very slow progress; till, about the year 518, one "*Darma*,"† a great saint, came over into China from that part of the world which lies westward with regard to Japan, and laid, properly speaking, the first sure foundations of *Boudhism* in the Chinese empire:——that this new worship having once gained ground in China, soon spread into the peninsula of Corea, where the first *Budz*, or idol, of *Siaka*, was erected, and worshipped in the year

* *History of Japan*, vol. i. p. 247.

† *Dharma* is the Sungskrit term for religion: this was probably a religious devotee from Hindoost'han.

of Christ 543: and that *Japan*, whose inhabitants were then divided between the old religion of the country and the philosophical doctrines communicated to them from China, could now hold out no longer; but soon admitted the religion of *Siaka*, following in that, as they had done in many other things, the example of the neighbouring countries." He adds further, that " the first *Buk-kia*, was brought over into Japan about the year of Christ 550." Such according to Kaempfer, is the history of *Boudhism*, both in China, and in Japan, which island seems to have formed the last conquest of Boudhism to the eastward.

Relative to the *general doctrine* of the *Boudhists*, if their rejection of the vedas, the distinctions of Cast, and the present Hindoo pantheon, be excepted, it differs little or nothing from Hindooism, either ancient or modern. Mr. Colebrooke is of opinion that the doctrines of Boodh were derived from the text of the *Sankya*, commonly ascribed to *Kupila*, which work, the Asiatic Society and the College of Fort William have employed us to translate, and which may possibly be published in *some* future *time*. The sum of the doctrine is, (that which is the soul of Hindooism,) that there is ONE SPIRIT, who is himself ALL BEINGS, *individuated only by Matter in its various forms*; in other words, that there are two grand principles existing eternally, which they sometimes term Pooroosa and Prikritee, God and nature; more truly, Matter and Spirit. Prikritee is matter in its crude state; and Pooroosa is spirit by which it is wrought into innumerable forms.

That the doctrine of Boodh, even in Siam, China and Japan, is *substantially the same with Hindooism*, can be easily shewn were proof necessary.

In Japan, Bouddhism, as it was received through the Chinese, (who might possibly obtain it themselves from the Kingdoms of Siam and Laos,) may be supposed to be as far removed from Hindooism, as in any of the countries whither it has found its way. *Kæmpfer* has however been already adduced as informing us, that souls are judged by *Jemma*, who is indisputably *Yuma*, esteemed the judge of the dead by the Hindoos. He further adds, that "when souls have been confined a sufficient time in prisons of darkness to expiate their crimes, they are sent back into the world by the sentence of *Jemma*, to animate the bodies of such vile creatures as, from their natures, are nearly related to their former evil inclinations, such as serpents, toads, insects, birds, fishes, quadrupeds, &c. Transmigrating by degrees from the vilest of these into others nobler, they are at last suffered again to enter human bodies."* Those acquainted therewith, will see in this, the precise doctrine of the Hindoos at the present day.

The description which the Catholic Fathers, *P. Intorcetta* and others, give of the mode by which the followers of *Foe* expect to obtain Beatitude, further shews the agreement of this doctrine with Hindooism. After saying, that the worshippers of Foe represent it as of the essence of the first or Chief Cause, "that he do nothing, understand nothing, desire nothing,"† (exactly the ideas of the present Hindoos on this subject), they add, that "he who wishes to attain perfect blessedness, must endeavour by diligent medi-

* History of Japan, vol. i. p. 245.

† "[illegible] esse maximè proprium essentiæ ipsius; ut nihil agitet, nihil intelligat, appetit nihil." See "Origo et scopus sectæ [illegible], [illegible], &c." printed at Paris, A. D. 16[illegible].

tation to conquer himself, so as to subdue and even extinguish every passion and feeling of the mind; that being never hereafter disturbed with any thing, but absorbed in a certain deep and extatic contemplation, without any use or exercise even of the intellectual powers, he may enjoy that divine tranquility which is the heighth of beatitude."* This co-incides precisely with the mode in which the Hindoos say that beatitude is to be sought.

If farther proof of this co-incidence or rather identity in the two systems, be desired, it may be found in the ideas of the *followers of Foe relative* to the Efficient Cause of all *things*. *This will be furnished by* merely consulting the Latin Dictionaries of the Catholic Fathers, relative to the characters *Yang*, and *Yn* or *yin*, which form two of the most important terms in the present theological system of the Chinese. The definition of the first of these is as follows: "The (two) contrary principles of material things are termed *yin* and *yang*; whatever compared with its opposite is stronger and nobler, is termed *yang*; it also means pure, lucid, the day, the spring, the summer; beauty; eternal; *t'hai yang*, (the great *yang*,) is the sun." Another dictionary runs thus: "*Yn* and *Yang* are the two different first principles among the Chinese, under which all material things are included: *yang* is that principle, which in every way perfects its opposite principle, as heaven, the *sun*, *fire*, the day, a *male*," &c. It further defines *Yn* as, "the inferior of the two grand causes of all things; and whatever compared with its opposite is meaner and viler: it also means sordid, obscure; the shadow of the sun, a female,

* Quare quisquis bene beateque vivendi sit cupidus, hac assidua meditatione, sibique victoria eniti oportere, ut principio suos quamvis illius affectiones omnes humanas domet ac prorsus extinguat: neque jam turbetur, vel angatur re ulla, sed extatica prorsus sinat absorptus altissima contemplatione, sine ullo prorsus usu vel ratiocinio intellectus, divina illa quiete, qua nihil sit beatius, perfruatur. Vide "Origo et scopus sectarum litteratorum, sectarum, &c."

autumn, winter; MATTER: *Thai-yn*, (the great *yn*,) is the moon." In these it is easy to discern the *poorosa* and *prikritee* of Hindooism. So fully indeed does *pooroosa* correspond with *yang*, that the Hindoos often use the term in conversation to denote a male or a man; and the great spirit, supposed to perfect and influence all things, they often term *maha-pooroosa*.

Passages might indeed be produced from the Vedas themselves, which coincide with this doctrine of Foe now current in China and Japan. Mr. Colebrooke, in his Essay on them, quotes the following passage from the *Rig-veda*, "There is only one deity, THE GREAT SOUL, he is called the sun, for he is the soul of all beings; that is declared by the sage, "the soul of what moves, and of that which is fixed." Other deities are portions of him; and that is expressly declared by the sage: "the wise call fire, *Indra*, *Mitra*, and *Varuna*." He adds in a note, that "the remainder of the passage, identifies fire with the great and only soul."* Hence the followers of the Vedas recognise in the fire, the air, and the sun, the grand efficient and operating principle. Mr. Colebrooke further adds, that Indra or the firmament, fire, the sun, water, air, &c. are objects frequently addressed in the Vedas. The celebrated *gayatri* is a prayer addressed to the sun as the divine ruler. Many other passages occur in the Vedas, which describe the Efficient Cause in almost the precise terms in which the Chinese define *yang*. The following is one: "FIRE is THAT (original cause); the sun is that; so is air."† Thus faithfully, even at the present time, is the doctrine of the Vedas retained by the followers of Boodh in Siam, China, and Japan.

* See Asiatic Researches, Vol. viii. p. 397.

† Asiatic Researches, Vol. viii. p. 418.

This doctrine however, which is no other than the ancient Hindoo religion founded on the Vedas, while it professes to recognize but one God, by "not sufficiently discriminating the creature from the Creator"* as Mr. Colebrooke justly remarks, confounds Him with the works of his own hands, and robs him of all his moral perfections. He is not "the Father of spirits," to whose righteous government they are subject; for according to this doctrine, *he has created* NONE: every spirit however full of pride, malevolence, or falsehood, is an essential part of HIMSELF, individuated only by the vehicle of matter with which it is surrounded, and ultimately about to be re-united with HIM. The sun is God, fire is God, the air is God,—and the soul of man, and even the imagined souls of beasts. This idea, extended to things animate and inanimate, lays the foundation for the doctrine of the Metempsychosis in the widest sense. The same idea however pervaded the best systems of philosophy among the Greeks; it formed the basis of the Pythagorean system and was but refined by Plato, and clothed in a more elegant dress. But it annihilates all idea of accountability to the Supreme and Righteous Governor of the Universe,—and of all moral evil. It is the First Lye practically taught the nations: "In transgressing God's commands, *ye shall not surely die*; for God is the soul of man, and the soul of man is God."

* Of this monstrous confounding the Creator with the creature, the following passage, quoted from the *Yajur-veda* by Mr. Colebrooke, will exhibit an instance: "Next, looking around, that [primeval being] saw nothing but himself; and he first said, "I am I." Therefore, his name was "I:" and, thence, even now, when called, [a man] first answers "it is I," and then declares any other name, which appertains to him.——Since he, being anterior to all this [which seeks supremacy], did consume by fire all sinful [obstacles to his own supremacy], therefore does the man, who knows this [truth], overcome him, who seeks to be before him.——He felt dread; and therefore, man fears, when alone. But he reflected, "Since nothing exists besides myself, why should I fear?" Thus his terror departed from him; for what should he dread, since fear must be of another?——He felt not delight, and, therefore, man delights not, when alone. He wished [the existence of,] another; and instantly he became such.————He caused this, his ownself, to fall in twain; and thus became a husband and a wife." See Essay on the Vedas, Asiatic Researches. Vol. viii. p. 425.

But while this system of ancient Hindooism thus professes to recognize one God, it contains within itself the seeds of the grossest idolatry. When the sun, the fire, and the air are deemed God, and addressed as such, and the soul of man esteemed a part of his essence, the worship of this nobler part of God, (superior far to things inanimate,) was scarcely another advance, particularly as appearing in heroes and men deemed extraordinary: its introduction awaited only a suitable opportunity. Hence while one branch of the system, the *Pouranic*, has established the worship of deified heroes in Hindoost'han, the other, *Boudhism*, has spread through all the surrounding nations, an idolatry, differing merely in the objects of worship; for although it rejects the gods of Hindoost'han, it admits at pleasure the worship of eminent devotees, followers of Boodh. Hence the numerous objects of worship among them at this day, in Siam, China, and Japan.

In thus attempting to trace the colloquial medium of the Chinese among the surrounding nations, the writer disclaims the most distant wish to establish any system. His object is, simply to state the inferences derivable from the peculiar nature of the Chinese Colloquial Medium, and the circumstances which mark the extent in which it still prevails, that the reader may judge for himself relative to their bearings on the history of India.* To some,

* Relative to the importance of facts of this nature, the following quotation may not be improper: "It is unquestionably true, that languages, and their propieties, are as sure and certain marks, as perhaps it is possible to produce, whereby to discern, and trace out, not only the true origin of a nation, but likewise to find out, how, in process of time, it increased, by being, as it were, interpolated with other nations. Of this most European nations afford us evident proofs. Thus, for instance, we may easily find by the language alone, that the Polanders, Bohemians, and Muscovites are of Sclavonic extraction; that the Italians, French and Spaniards descend from the Romans; that the Germans, Low Dutch, Danes, and Swedes, are the offspring of the ancient Goths." *Kæmpfer's History of Japan.*

** In the paucity of existing monuments, relative to the *Indo-Chinese* nations, no better method presented itself,

probably, the whole of this digression may appear waste of time; but to those who feel an interest in the history of man, this attempt to trace up to its source, perhaps the chief means now left us of judging relative to the primeval state of the nations in this part of the east, may possibly appear in a different light. And the friends of mankind who regard an acquaintance with the languages of various countries as the only means of conveying to them the knowledge of God's best Gift, will deem no kind of information wholly uninteresting, which relates to the languages, or the religious opinions, of nations yet "sitting in darkness and the shadow of death."

To those who reflect on this intermixture of the Sungskrit with the Chinese system in the languages of these countries, one fact will appear evident, that not a step can be effectually taken in the investigation of the language of any of the countries beyond Bengal, without some acquaintance with both the systems. A knowledge of the Chinese system, and indeed of the language itself to a certain extent, must be necessary, when the latter furnishes a great part of the radical words in most of these languages, and the former alters the very sound of the alphabet adopted, as well as adds thereto intonations to which it is originally a stranger. On the other hand, without a knowledge of the Sungskrit system, it is difficult to form a correct idea of the Chinese colloquial medium, which may probably be one reason why that system, though laid down in most respectable Chinese dictionaries, is thoroughly comprehended by so few of the Chinese themselves. While they fix in memory de-

either for classing their tribes, or laying a foundation for historical researches, than by examining the mutual relation of the several languages which are current among them. This method, when applied on an extensive scale, is always the surest clue for developing the origin of a nation, and indicating the revolutions to which it may have been subjected, either by foreign conquest or colonization." *Leyden's Dissertation, p. 6.*

tached monosyllables with the chief characters they denote; now the simple monosyllable, now its aspirate, and now perhaps the nasal which ends the series; they have seldom occasion to view them in their connection: it is therefore no wonder if while familiar therewith, they should still be ignorant of its being formed on a systematic plan, and even find it difficult to ascertain with precision, either the number of the monosyllables it contains, or the classes to which these belong. The Sungskrit student, on the contrary, is constrained to make himself complete master of the system in all its variations, before he can proceed to the study of the grammar; as without it he is unable even to decline a noun, so intimately are the changes of the different powers in their alphabetic system, interwoven with every part of the grammar.

We now come to the Chinese INTONATIONS, a feature peculiar to their own system, and respecting which therefore, no comparison can be made with that of any other nation, although its existence in a country serves to identify the prevalence of the Chinese system there, to which alone it owes its origin.

Of the TONES *or* INTONATIONS *affixed to Chinese words.*

The origin of the Chinese Intonations may be found in the extremely limited nature of their Colloquial medium, occasioned by their confining themselves wholly to the monosyllabic system. It never seems to have occurred to them that two monosyllables could be united, as well as two characters; which one idea alone would have rendered their colloquial medium as copious and expressive as their written medium, containing so many thousand characters. Their ingenuity however, took another direction, and in-

vented a method of diversifying their monosyllables, in which it is almost as difficult for a European to follow them, as it is for them to discriminate the letters *k* and *g*, *t* and *d*, when heard from the mouth of a European.

The Four Tones.

The Tones or Intonations by which the Chinese have varied their words are *Four*. The first of these the Catholic Fathers divide into two; and indeed it includes, two sounds, the one high and clear, and the other thick and low. But the Chinese Lexicographers notice only *Four*; and to retain the double division of the first would multiply accentual marks, without any advantage to an English reader. It seems better to adhere to the division made by the Chinese themselves: any one who may have occasion to converse in Chinese, will easily acquire this double modification of the first tone from the mouth of a Chinese.

These Four Tones, however, the Chinese deem so essential to the meaning of the characters to which they are affixed, that in some cases the change of the tone transforms a verb into an adjective, and *vice versa*. Thus 知 *chee*, with its original sound, is the verb "to know;" but pronounced with the third or grave tone, it becomes the substantive, "knowledge." So also 好 *haò*, with its original tone, is the adjective "good;" but with the grave tone it is the verb "to esteem." The reader will not be surprized at this when he reflects, that even in English the changing of the accent alters the meaning of certain words: "present" with the accent on the first syllable, is either a substantive or an adjective; but with the accent on the last

syllable, it is a verb. Nay the conjunction *that* is pronounced far differently from the same word used as a pronominal adjective. Were it not, a sentence like the following could scarcely be understood: "That which I say is this, that that which that gentleman says, does not apply to the case in hand." It is easy therefore to realize the importance of these tones in a language so limited in its oral part as the Chinese.

These Tones or Intonations, though difficult for a European practically to distinguish, are still formed with much simplicity. As the Chinese have formed the various classes of initials and finals by the tongue, the teeth, the palate, &c. these tones, which are to govern all the monosyllables, they produce by a modified action of those parts of the *throat** which most immediately affect the voice. Yet these modifications are in reality no more than *three*; for the first tone is said to be pronounced naturally, without any particular action of the throat. It is only the other three therefore, which require any *peculiar* effort of that organ.

The First of these Intonations is designated by the character 平 *p'hing*, level or even, and is described by the Chinese philologists as a middle tone, even and moderate, neither raised nor deepened by any peculiar effort. It is the natural sound of nearly all the original Chinese monosyllables; those which are without it, being only a few monosyllables of the fourth tone, and those placed under the *third* power of the different series.

* The throat is here used in a popular sense for the *larynx*; the *glottis* and *rima glottidis* of which, produce the voice.

The Second Tone is designated by the character 上 *shyáng*, which signifies "ascending." It is described as a high sound, strong, rough, and vehement; and is perhaps produced by strongly exciting the action of the *glottis* in emitting it, which motion renders it strong and acute. About a fourth of the Chinese monosyllables are destitute of this sound.

The *Third* Tone, designated by the character 去 *khyù*, "to proceed forth," is described as resembling a cry, distant and consequently growing faint as though expiring. It is formed by raising the action of the *glottis* as in forming the second tone, and then somewhat relaxing it, which, while it lengthens the sound, makes it end rather feebly. This forms the sound, which is supposed to go forth and gradually to expire: hence its name *khee*, "going forth." Nearly four fifths of the Chinese monosyllables have this sound.

The Fourth Tone has been already described. It is designated by the character 入 *yih*, "to enter," and is characterized as being a short, thick, hasty sound, which seems to re-enter the throat, so as at length to be stopped therein. This sound is produced by only the four primary vowel powers, *ka*, *kea*, *kee*, *ko*; the four nasal, and the four diphthong finals scarcely admitting this action of the throat: hence this tone belongs to little more than a third of the Chinese monosyllables. It has a peculiarity which the other three have not; it in some degree alters the syllable, and causes it to terminate in an obscure sound something like that given in English to a final *h*, but which the Catholic Fathers express by a final *ĕ*,

circumflexed; and which, as has been already said, in certain of the provincial dialects, is carried forth so as to end in *k*, *t*, or *p*, according to the initial connected therewith.

The following is the mode adopted in this work to express these four tones. The First, or even tone, being the original and natural sound of the Chinese monosyllables, it seems as well to disencumber it of both the accents which the Catholic Fathers have given it, and to distinguish by accents only the three *oblique* tones. To the Second or *rising* tone, described as strong, rough, and acute, the Catholic Fathers affix the *grave* accent; but if these words have any meaning, it must be rather *acute* than grave: To this tone therefore the Greek *acute* accent is here affixed. The Third tone, described as going forth and gradually expiring like a distant cry, the *grave* accent of the Greeks seems well adapted to express. The Fourth, short and hasty, is properly designated by the mark of the short vowel (˘); which is therefore retained, with the change, however, of the final *e* for *h* final.* The two systems compared, stand thus:

	That of the Catholic Missionaries.	*That adopted in this work.*
The First Tone	mō, mô	mo mo
The Second Tone	mò	mó
The Third Tone	mó	mò
The Fourth Tone	mŏ	mŏ or mŏh

* *For this see p. 3, of this Dissertation.*

Number of the Monosyllables, and of their Intonations.

The *Number* of monosyllables which compose the Chinese colloquial medium, were they all capable of being distinctly expressed by the English Alphabet, have been already stated to be Eight Hundred and Forty-six. From these, however, it is fair to deduct such as we spell with precisely the same letters; among which are, all the *third* powers in the first seven series, scarcely one of which has the first or *original* tone, and which amount to a hundred and forty-two;—a few formed by the *n* of the third or *ch* series, which differ little from those formed by the nasal of the second or *t* series; a few found under the second sibilant in the sixth or *ts* series, which are written like those formed by the first;—fourteen monosyllables formed by the second sibilant in the *tch* series, which differs little from the other, although written differently; and a few formed by the last initial in the ninth series, written *y* like the third of the eighth series, for want of a more appropriate symbol. These, with one or two in which the *y* is dropped, make two hundred and seventeen; which, deducted form eight hundred and forty-six, leave Six Hundred and Twenty-nine monosyllables differently written. These we may assume as the number of distinct monosyllables in the language; for however difficult it may be for us to distinguish between the *ch* series and the *tch* series, as the former ends in *n*, and the latter in *sh*, it must be evident to all acquainted with the nature of the organs of speech, that a difference really exists between them. Of these, a hundred and ninety-five are Aspirates.

Were each of these six hundred and thirty monosyllables varied by all the four tones, they would produce above two thousand five hundred *Intonations*. The fact is however, that they produce only One Thousand Seven Hundred and Eighty-one, five hundred and thirty-three of which are of the first or *even* tone, five hundred and eight of the second or *rising* tone, five hundred and nineteen of the third or *grave* tone; but of the fourth or *abrupt* and *quick* tone, there are only two hundred and twenty-one.

It is perhaps possible to form some guess relative to the *origin* of the Oblique tones. On a new character being formed, whether simple or compound, it became necessary to give it a name. The Chinese, ignorant of the polysyllabic system, and unable to form an idea of any sound beyond those produced from the union of the initial and final powers already described, were compelled, ultimately at least, to have recourse to a monosyllable already in use. To distinguish the new character from those already expressed by that sound, they varied the monosyllable by adding thereto *force, length,* or *rapidity* of *pronunciation*. As the characters increased, however, they exceeded the number of monosyllables even thus modified; which constrained the Chinese, ignorant that *sounds* could be united as well as *characters*, to affix the same sound, often indeed to characters bearing some general relation to each other; but not seldom, to those totally different both in form and meaning. This has rendered their Colloquial medium narrow and confined beyond that of any *other* nation; and has caused it to differ totally from the Written medium. The latter is clear and distinct, having no two characters in the language per-

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fectly alike; while if we estimate the Characters at only thirty thousand, and divide that number equally among the Intonations, one thousand seven hundred and eighty-one, we shall have on the average full *sixteen* characters to each intonation; and were we to divide them by the number of Monosyllables, six hundred and thirty, we must allot *forty-six* characters to each monosyllable. This, in conversation, is in some measure relieved by the fewness of the characters commonly brought into use, which according to some, are scarcely three thousand: so that were the intonations all equally used, no one would denote more than two characters in conversation; and no monosyllable, more than five. But this is not the case; some of the intonations are seldom used, and even certain of the monosyllables, while others occur frequently, and are affixed to many characters. These in some instances, the Chinese distinguish from each other in conversation, as we distinguish *well*, good, and a *well* of water; *bear*, to carry, and *bear*, a wild beast; *bare*, he carried, and *bare*, thread-bare; either by adding another character to make it a compound phrase, or by the other characters in the sentence.

The system here detailed, forms, what is generally termed the Mandarine or Court language; which is said to be more extensively understood than any provincial dialect. While, therefore, the plain and simple rules laid down herein for pronouncing the various classes of consonants, vowels, and nasals, constitute the principles on which the Mandarine language is founded, they form a key to the genuine pronunciation of the language in general.

OF PROVINCIAL VARIATIONS.

Relative to *Provincial Variations*, they will of course be numerous, and, in some instances, differ widely from each other, as do the dialects of the different counties in England. Among these, the most important to our own countrymen is that spoken in and around Canton. The pronunciation varies however, even in this province: in the petty district of *Hyang-san*, within which Macao is situated, the pronunciation varies from that of Canton; for while it retains most of the variations of that dialect, it adds several of its own, it gives a full nasal sound to the last power of the first series, pronouncing 義 *yee*, just, right, *ngee*; and confounds the *ts* or sixth series, with the *ch* or third series, pronouncing 左 *tso*, the right hand, *cho*. These, with some other variations, are said to render their pronunciation uncouth and vulgar even in the ears of the inhabitants of Canton. Thus, variations in the dialect of many small towns and villages in England, render it quite uncouth to the inhabitants of the county-town or city, although theirs may differ sufficiently from that of London.

In the Canton pronunciation the variations relative to the *Initials* are few: the chief are, that the last power of the *f* series they pronounce *m* instead of *w*, (hence *Woo*, the founder of the *Tchyeu* dynasty, they call *Moo*;) and they seldom add *ng* to the first power of the eighth series; but *ngai*, love, they pronounce *oi*.

In the *Finals*, a great variation is observable. In the First and Second finals, it is but small; but the Third open primary and secondary finals,

kang and *kyang*, are both changed to *kong*. The Fourth, *king*, is changed for *keng*. The Fifth, *kee*, is varied little or nothing; but the Sixth, *kao*, is pronounced *kou*; and *kyao*, its secondary final, *kao*. The Seventh undergoes a change of nearly the same nature; *kai*, becomes *koi*, and its secondary final *kyai*, is pronounced *kai*. The Eighth series is altered but little. The open final of the Ninth, *kin*, is pronounced *kum*; hence *kin*, gold, is changed for *kum*, and *sin*, the heart, for *sum*; but this change of *n* for *m* affects only a few monosyllables: its close primary final *kyoon*, is changed to *kwun*. In the Tenth the final *n* is changed to *m* in a few instances, and *kwan* is pronounced *koon*. The Eleventh open secondary final *kyeu* is pronounced *kou*, as well as the primary one; but the Twelfth *ko*, undergoes little alteration. The Canton pronunciation further changes the obscure final *ĕ* into *p*, *t*, or *k*, in various words of the fourth tone. These, which are the chief variations, stand as follows:

Mandarine.	*Canton.*	*Mandarine.*	*Canton.*
Wun is pronounced	mun	kou is pronounced	kyeu
ngai	oi	kai	koi
kya	ka	kyai	kai
kyeh	kit	kin	kum
kang	kong	kyoon	kwun
kyang	kong	kan	kon
kwang	kwong	kyen	kin
king	keng	kuon	koon
kao	kyao	kyeu	kou

These instances comprize nearly all the points of difference; but though

easily enumerated, they apply to so many of the monosyllables, that the dialect itself differs widely from the general system.

From these, however, an idea can be easily formed of the nature of Provincialisms in China: in some instances certain of the initial sounds are used as finals, as *k*, *t*, *p* and *m*; in others one vowel or diphthong is exchanged for another, as *a* for *o*, and *ao* for *ou*; but scarcely any new sound is added to the system already detailed. Yet although certain final sounds are added in the provincial dialects, the system is not on the whole a gainer. In that of Canton the change of *a* for *o*, and the almost general omission of the interjected *y*, nearly annihilate several finals, and contract the system much more than the added finals enlarge it; to which the loss of the initial *w* contributes not a little. In variety therefore, this dialect is still exceeded by the original system.

We have now endeavoured to examine both branches of this singular language: we have seen its Written Medium originate in a few simple characters deemed representations of natural objects, which combine till they form, in the opinion of the Chinese, a language copious and elegant in a high degree;—and we have now traced its Colloquial Medium, probably still more ancient, to certain principles, defective indeed, compared with those on which alphabetic languages are founded, but considered as a whole, discovering much boldness of design. We have seen this medium, in all its original poverty, but diversified by an ingenious system of intonation, spread throughout the neighbouring countries, and at length, laying

hold of the Sungskrit alphabetic system, constrain it to bend to its unyielding and characteristic peculiarities, and receive tones to which it is naturally a stranger. We see it still retaining possession of these countries, and by its indelible characteristics, furnishing perhaps the best monument now existing, of their origin and former circumstances. But the subject is far from being exhausted: and although the writer feels conscious, as far as seven years' close reflection on the subject, can support such a consciousness, that the facts here adduced will bear examination, he is far from thinking that nothing can be added to them. To a candid and impartial public they are now submitted; and particularly to the examination of those few ingenuous minds who may be pursuing the same line of philology, and who can best appreciate the labor and study which these pages have cost the author. Of their friendly remarks he will gladly avail himself, should the indulgence of the public ever call for another edition, as well of such new information as may result from his own or his sons' future application to the study of Chinese;—a study the pleasure resulting from which is so great, (now first difficulties are surmounted,) and the field of research which it opens, so interesting, as scarcely to permit its being relinquished but with life itself. We now proceed to the other part of the subject, the interior or Grammatical structure of the language.

THE END OF PART II.

CLAVIS SINICA.

PART II.

ELEMENTS

OF

CHINESE GRAMMAR.

ELEMENTS

OF

CHINESE GRAMMAR.

HAVING prepared the way by tracing the written medium, or the characters, of the Chinese language to their origin, and examining the colloquial medium by which they are expressed, we proceed to inquire into the manner in which the characters combine with each other in order to form sentences and express ideas. This embraces the Grammar of the language.

This part of the subject is by no means without its difficulties, which arise, not merely from the peculiar nature of the language, but from the circumstances in which it is found. In other ancient languages, and particularly in the two which the Chinese rivals in point of antiquity, however much it differs from them in its nature, the Greek and the Sangskrit, treatises on grammar are by no means wanting. In the former, the grammatical works of Aristotle and others, are too well known to need mention; and in the latter, philology forms a considerable, and by no means contemptible, part of their ancient writings.

But nothing of this kind seems to have flowed from the pen of Confucius, the restorer of Chinese literature, although he did not think a treatise on music beneath his attention; nor from that of his scarcely less celebrated

grandson. Nor does it appear that the philosophic *Mung*, who lived two hundred years later than the great Chinese sage, and rendered himself almost equally famous by his writings, nor indeed any one of his contemporaries, left any work on the grammar of the language in which they wrote. It has indeed been affirmed by some, that the Chinese have treatises on the grammar of their language; and this may be the case, but the writer has never seen any thing of the kind, nor has he met with a hint in the preface to the Imperial Dictionary, alluding to any work of this nature; which leads him to suspect, either that no such works exist, or that they are held in little estimation: as any respectable work on Chinese Grammar could not have been unknown to the compilers of that dictionary; nor, if known to them, is it probable that they would have passed it over in silence. If there be therefore any respectable treatise of this kind extant, it is probably quite modern.

But the chief difficulty with which we have to cope in this part of the work, arises from the nature of the language under consideration. It is a fact pretty generally understood that the Chinese language is destitute of all inflection. Now in a language where all those terminations and inflections are unknown which render so copious the grammars of the Greek and Sungskrit languages, there can be little room for grammatical disquisition. Of the two parts which form the basis of philology, it will appear evident to those who duly weigh the subject, that the inflections and terminations of any particular language, furnish the materials for its *peculiar* grammar; and that when these are wanting, there can be little left beside ideas that relate to *general* grammar, which from the sketch already given, it does not appear

that the ancient Chinese philosophers ever made an object of study, although *Mung*, the last of the original Confucian school, was nearly contemporary with the Stagyrite, who has rendered himself so famous by his accurate disquisitions on philology.

While the knowledge of a language however is confined to those to whom it is indigenous, the want of a grammar is not severely felt, even in a language possessing inflections. This is evident, not only from the writings of Bacon and *Milton* in our own language, but even from those of Addison and Pope, *who* could derive little advantage from the grammatical labors of their own countrymen, as, prior to *Lowth*, scarcely any English grammar existed which deserved the name. The case was the same with the ancients: Cæsar and Cicero were certainly little indebted to grammatical studies for that excellence of style which commands admiration to this day; nor were Thucydides or Demosthenes more indebted to treatises on grammar for superior excellence, which the moderns have in vain attempted to rival.

But if treatises on grammar be little needed as long as the study of a language may be confined to the country wherein it is indigenous, when it is to be laid open to foreigners, a grammar seems absolutely necessary; and in the present improved state of general knowledge, a grammar of the Chinese language seems desirable. Nor may a work of this kind prove wholly uninteresting: although it cannot interest from the variety of inflection which it applies, it may in some measure gratify by shewing in what manner a language destitute of all inflection, expresses the various niceties of speech, for the sake of which other nations employ a grammatical

apparatus so copious and exquisite. The importance of a grammar of this language will increase in our view, when we consider the wide extent of the philological system which it unfolds. Not only in China and Japan is the same language said to prevail, and of course nearly the same grammatical system; but it has been shewn that throughout Tibet and Bootan, the kingdoms of Tonquin, Cochin China, Laos, Siam, and the Burman empire; in a word, from the western border of China to the eastern border of Bengal, the Chinese colloquial system is, in a certain degree, current to this day, even under the adoption of the Sungskrit alphabet. It is needless to add, what an influence this must necessarily have on the construction of those languages, since it is a fact well known in the annals of philology, that a colloquial medium will preserve its own form and construction with little variation, amidst the adoption of multitudes of words, and even of phrases, from other languages.

Nor as it relates to the Chinese language, is a work of this nature impracticable; principles of grammar must necessarily be inherent in every language. The language of every country must possess words which denote *things*, and others which signify *qualities*. It must have words to express *actions done*; and these as done by one or many; already done, now doing, or intended to be done; they must also be described as done absolutely, or conditionally, as proper to be done, or peremptorily commanded. Farther, the various circumstances of the doer, and of the *subject* of the action, must also be either plainly expressed or tacitly understood; hence the need of *prepositions*. *Connecting* words too, necessarily exist in every language, as well as those which express *the emotions* of the mind. Thus the principles of grammar must substantially exist in every language.

Yet the various rules for the inflections which words generally undergo in order to describe these various actions and circumstances, as they constitute the peculiar grammar of any language, can seldom be transferred from the grammar of one nation to that of another. The Greek and Latin languages have, it is true, much in their grammar common to both, as the latter is in a great degree derived from the former. But these rules of grammar are quite foreign to those of the Hebrew and its cognate dialects; and the rules which are necessary in the latter, would be useless if applied to the English language. Hence if the Chinese have no inflexion to express case, gender, or number in its nouns; or mood, tense, and person in its verbs, the language would only be distorted by an attempt to throw its grammar precisely into the form of Latin or Greek grammars, which have inflections for nearly every part of speech. The great object in this case, as has been already hinted, seems to be, that of shewing how the Chinese, who have none of these inflections, make their language subserve the same purposes to them, which languages abounding with inflections accomplish for other nations: and this, if fully done, will sufficiently lay open the peculiar Grammar of the Chinese language.

For such a work indeed, the Chinese language abounds with materials. In a language cultivated with care for many ages, and, (naturally the case where learning is the chief road to advancement), there must exist a certain fixed mode of expression, which is considered as the standard of style, and the least deviation from which, must be sensibly perceived, and regarded as uncouth and improper. This standard is to be found in those works which the Chinese have for so many ages regarded as models of style,

It is by examples from these works, given in their original character, that I shall endeavour to exemplify the various peculiarities of Chinese grammar, partly with a view of establishing on solid principles, the positions here laid down, and partly with a view of giving others an opportunity to examine and correct them as far as they may be found erroneous. In our own language, grammatical examples are deemed of weight, as drawn, not from conversation, often incorrect and always fluctuating, but from writers of acknowledged excellence.

It has been already said, that the Chinese language is void of all inflection. The credibility of this singular fact in philology will appear from slightly glancing at certain languages probably derived from the Chinese. On this subject my lamented friend Dr. Leyden in his Dissertation on the Languages of the Indo-Chinese nations already quoted, has many valuable hints; and although, in many instances, circumstances necessarily rendered his enquiries limited, yet taken as a whole, his acquaintance with these languages was more extensive than that of any orientalist with whom I am acquainted.

Respecting the "*Rukheng*," or Arracan, language, he says; "It has properly no numbers, cases, nor flections in its nouns; nor conjugations, moods, tenses, or persons in its verbs. Many words have a substantive, adjective or verbal signification, according to their position in a sentence; but in general, the names of objects, qualities, and actions are sufficiently distinct from each other."*

* See Dr. Leyden's Dissertation, p. 69.

Of the *Bürman* language, Dr. Leyden says: "The '*Barma*' language like the Rukhéng in its original state, appears to be purely monosyllabic; but it has borrowed freely from the Bali, and in imitation apparently of that language, it has sometimes formed words of some length, by the coalescing of its original monosyllables. Being completely devoid of every species of flection, whether in nouns, pronouns or verbs, its construction is extremely simple, and depends almost solely on the principle of juxtaposition, like its cognate dialect, the *Rukhéng*, which it resembles in structure."* Although this language is not, strictly speaking, void of all inflection, my young friend Mr. F. Carey, who has had superior opportunities of examining it, intimates, that he believes it was once a dialect of the Chinese.

Dr. Leyden's opinion of the *Thay* or *Siamese* has been already quoted in part I. of this Dissertation.† He deems it "more purely monosyllabic than any of the Indo-Chinese languages already mentioned."

Relative to that of the kingdom of *Laos*, the quotations from Kæmpfer, given in the first part of this work, prove that the language of that nation differs little from that of Siam, either in conversation or in writing, except that they are unable to pronounce the letters *l* and *r*. This opinion Dr. Leyden seems inclined to adopt.

Of the *Anam* language, or that of *Cochin-China* and *Tonquin*, P. *Rhodes*,

* See Dr. Leyden's Dissertation, p. 21, 22. † See p. 1[illegible].

in his concise Grammar of the Tonquin language at the end of his dictionary, says;* "the Anam language has neither genders, numbers, nor cases in its nouns; nor any difference of gender." And in another part he adds; "its verbs have neither conjugation, tense, nor mood; but all these are either supplied by the use of certain particles, or so collected from the antecedent and subsequent characters, that they who possess a knowledge of the language, can easily perceive the mood, tense, or number intended to be expressed in the sentence; yea, though the same word has often the signification of both a noun and a verb, it is easy to determine by the context whether it be a noun or a verb."†

Even of the general language of the *Philippine* islands, termed the *Tagala*, Dr. Leyden says, that "the nouns properly speaking have neither genders, numbers, nor cases, nor the verbs, moods, tenses, or persons." And elsewhere he says respecting the verbs; "The Tagala verbs being only names of actions or states of existence, they cannot properly be said to be either active or passive; neither have they any persons, numbers or moods."‡

* Neque enim in ea nominibus sunt ullæ declinationes, vel numeri, vel casus, aut etiam ulla differentia generum masculini, aut feminini, aut etiam neutrius.

† Tunckinensis lingua, de qua hic agimus, nullas habet conjugationes, tempora nulla aut modos: sed hæc omnia explicantur, vel per aliquarum particularum additionem, vel ex antecedentibus & consequentibus [illegible] exigentiæ, atque periti linguæ habent, bene percipiunt tempus, aut modum, & numerum, qui significatur in oratione prolata; imo sæpe idem ipsum vocabulum habet significationem nominis & verbi, & ex adjunctis facile potest intelligi an eo loco talis vox sit nomen, aut verbum.

‡ See Dr. Leyden's Dissertation, p. 55.

We thus have at least *five* languages described as void of inflection; languages which fill nearly all the countries from China to the borders of Bengal. These possess three characteristics, those of being originally monosyllabic, nearly all intonated, and without inflection; which characteristics direct us to their origin. The Sungskrit and all its dialects are polysyllabic, they are never varied by intonation, and they all possess inflections both for nouns and verbs. This leaves us at no loss for the source of the monosyllabic languages: they spring from the Chinese, however much they may have been affected by any foreign mixture, and in that language we may expect to find the origin of that simplicity of construction, which excludes every kind of inflection. From that of its descendants, therefore, the genius of the Chinese language may be easily inferred; and the unfolding of its nature may serve in some measure as a key to the grammar and construction of those spoken by the Indo-Chinese nations in general.

That the Chinese characters indeed, formed as they are, must necessarily exclude any addition expressive of the various changes made by other nations in their nouns and verbs, will appear evident to those who consider the manner in which they are formed. The account of their formation which has been already given, shews that every addition to a character, small as it may be, causes it to become a different character, and in general to assume a new sense; which has increased the number of their characters to at least thirty thousand. Now if we exclude those tenses in the passive voice which are formed by the juxta-position of the verb *to be*, and the passive participle, a Latin verb undergoes more than a hundred and twenty variations in expressing mood, tense, and person; and a Greek verb, nearly seven hundred.

Had the Chinese philologists therefore, overlooked the variations of the substantive and the adjective, and contented themselves with marking by some addition to the character, the inflections of the verb alone, nay had they even reduced these additions for expressing the voices, moods, and tenses, as low as a hundred, this would have increased five thousand verbal characters to *five hundred thousand*; and double that number, to a *million* of different characters! It hence follows of necessity, that the Chinese must express all the variations arising from case, number, and gender in their nouns, and from mood, tense, and person in their verbs, either by the juxta-position of the characters, or the connection of the sentence. To the elucidation of this fact we now proceed.

OF SUBSTANTIVES.

A Chinese character may in general be considered as conveying an idea without reference to any part of speech; and its being used as a substantive, an adjective, or a verb, depends on circumstances. Of this we shall perhaps form some idea by recollecting the usage of other languages. In the Alphabetic systems two different modes of forming the parts of speech are evident: the first is that which obtains in Greek, Sungskrit, and certain other languages, wherein a word is given as a kind of root, which, by receiving the verbal terminations, becomes a verb; by receiving certain other terminations a substantive; by receiving others, an adjective; and by assuming an adverbial termination, an adverb. Such is δοκος, or rather the root divested of the adjectival termination. Though found in the state most nearly approaching an adjective, by receiving ω it becomes a

verb; by receiving σις, a substantive; and when the adverbial termination ως is added, it may be used as an adverb. A second mode is that of the Hebrew and its cognate dialects, in which an idea is expressed by a root consisting generally of three letters, which root, in its original state, is most commonly a *verb*, but which in numerous instances is also used as a *noun*, and in some instances as an *adverb*, without the addition of another letter, though others receive some addition.* ——Somewhat akin to this, is the mode which obtains in a certain degree in the English language, which, in some instances, uses the same word as a substantive, an adjective, and a verb. This is the case with "*cut*" which we use as a substantive when we say "a severe *cut* with a sword;" as an adjective in the sentence "he appeared in a *cut* wig," and as a verb in, "they *cut* through the enemy." The word *present* is used still more extensively. In the sentence "he made him a handsome *present*," it is a substantive; in, "the present season," it is an adjective; changing the accent in another sentence, it becomes a verb, "they *presént* him annually with a large sum;" and in the following sentence it forms an adverb, "*at present* I am quite unable." Multitudes of words occur too, which are used both as nouns and verbs without the least change, as *love*, *fear*, *hope*, &c. and even certain names of sensible objects; as the head, "they *head* the mob;" the hand, "*hand* me the book;" the eye, "they *eye* me constantly;" a pen; "I *pen* an epistle;" with many others. These examples shew the possibility of using a word in various grammatical senses with-

* The author is well aware that the Hebrew language is not formed wholly on this principle, but that most of the roots both in Hebrew and its cognate dialects, undergo a variety of changes. Inasmuch as certain of them however, admit no change except in the vowels (or the pronunciation of the word), there seems no impropriety in selecting this fact by way of illustration.

out the least change in the word itself, while the accompanying characters define with certainty the sense in which it is used. It is to this last class that the Chinese language belongs; but it evidently carries the principle farther than any other language, beside those descended from itself.

Of the various Kinds of Substantives.

In the Chinese language there are, however, Substantives of various kinds. Many characters *originally* express *things*; and although some of these may also be used to denote this thing either in *action*, or as adding its *qualities* to another, it is not every character which can be thus applied: the nature of many forbids their being used in any other way than to denote the *thing* which they signify; thus the character for *a man*, *a dog*, *the hand*, *water*, and many others, are scarcely ever used except as substantives. In this one instance, the flexibility of the English language exceeds that of the Chinese; for, to *man* a vessel, to *dog* a thief, to *hand* a letter to a friend, to *water* a garden, are expressions perfectly congenial with the English language, while to express these ideas in Chinese, characters must be used differing entirely from those which signify a man, a dog, or the hand. Thus the first class of Chinese substantives, may be said to include those which from their *peculiar nature denote things alone*

2. Another kind consists of characters originally intended to express *actions*, and which in their primary meaning, may therefore be termed verbs, but which as well denote the thing expressed by the action. Thus

king, to walk, to act, not only forms the verbal noun an *acting*; but also the substantive, *acts, deeds*. The character for the verb *to eat*, denotes not merely an eating; but in certain situations, the substantive, *food*, and the character *ngan*, which signifies to rest, to be at ease, not only signifies a resting; but in certain connections, *ease, rest, comfort*. These form a considerable part of the language.

73. A third kind, but similar to these, are certain characters originally used as *adjectives*; such as 富 *foo*, rich, and 貴 *kuey*, honorable. The former of these in certain situations will denote the substantive *riches*, and the latter, the substantive *honor*. In many of these cases however, the character assumes an intonation different from its original one, which is marked in a very ingenious way by a small circle on the character, placed at the bottom of the left side, if it be the first tone added; on the top to the left, if the second be intended; on the top to the right, if the third be meant; and at the bottom to the right, if the fourth be intended. Further, in some instances a character has one name when used as a verb; and when used as a substantive, another. Thus 食 when it means to eat, is termed *tchhih*, but when intended to denote food, it is pronounced *tse*. An example of this character as used in both senses, occurs in book v. of *Lun-yu*. The disciple of the sage, enumerating his peculiarities relative to diet, says:

食 tchhih. 不 pooh 餲 yai 而 urh 饐 e. 食 *Tse*

"*Food (or rice)* spoiled in dressing, and which had an unpleasant savor, he did not *eat*." *Lun-yu*, b. v.

Here the same character, denoting "food" in the first instance, is termed *tse*; but in the last, as it means "to eat," it retains its original name.

4. A Fourth kind are such as may be termed nouns of *agency*, or those which express the agent or doer. These are formed with much simplicity. After characters used as verbs, the doer or the person of whom the action is predicated, is generally expressed by adding the auxiliary character 者 *tchyéa*, of which the following sentence furnishes several examples. In the second book of *Lun-yu*, the sage describes the man who loves virtue and abhors vice, in these terms:

加 kya	矣 eé	不 poóh	者 tchyéa	惡 oò	我 Ngó*
乎 hoo	不 poóh	仁 yin	無 woo	不 poóh	未 wý
其 khee	使 seé	者 tchyéa	以 eé	仁 yin	見 kyèn
身 shun.	不 poóh	其 khee	尚 shyàng	者 tchyéa	好 haò
	仁 yin	爲 wy	之 tchee	好 haò	仁 yin
	者 tchyéa	仁 yin	惡 oò	仁 yin	者 tchyéa

"I have not yet seen *the man who thoroughly esteems virtue*, and *who abhors vice*. *He who thoroughly esteems virtue*, has nothing which he prefers thereto; *he who abhors vice*, for the sake of preserving his virtue, suffers not the least *vice* to approach his person." *Lun yu*, b. ii.

* N. B. In all the examples given in this grammar, those words of which the characters are intended to illustrate the rule or observation, are in Italics, as well as the translation of them in the English sentence. The Chinese sentences of course begin at the right hand, and are to be read downwards.

In this sentence four examples occur wherein the agent or doer is formed by the addition of this auxiliary character to the verb and its object; of which use of it multitudes of other examples might be produced.

It must, however, be remembered, that although this character when it follows a verb, generally denotes the agent or *doer*, this is not the only office which it performs; in certain cases it forms a substantive denoting a *thing*. One instance of this is found in the sentence just given: the phrase "*pooh yin tchyéa*," in the *sixth* perpendicular line of the Chinese text, denotes the opposite of virtue, *vice*; the *tchyéa*, added to the negative *pooh*, and to *yin*, the character for virtue, serving to form them both into a substantive. Nor is it necessary to this effect, that the character which it immediately follows, be a substantive. In the sentence already given, it follows a substantive; but many instances of its following an adjective might be adduced. When travelling in a state of exile, the sage remaining some time in the province of *Wy*, *Nan-tse*, the wife of *Ling-koong*, the reigning prince, moved by the fame of so illustrious a man, sent to him, desiring to see him. Good manners not permitting the sage to refuse, he paid her a visit. His ardent, but inconsiderate disciple *Tse-loo*, was highly displeased at his master's condescending to visit a woman, whose character by no means stood high; upon which, by way of vindicating himself, the sage uttered the following imprecation;

厭 yen 之 tchee 天 t'hyen 否 *feù* 予 Yu
之 tchee 天 t'hyen 厭 yèn 者 *tchyéa* 所 *sò*

"If I have done *that which is improper*, may heaven abhor me,—may heaven abhor me." *Lun-yu*, b. iii.

Here *tchyéa*, added to the relative *so*, "what," and the adjective *féu*, "improper," forms them into a substantive denoting *a thing* improper or unlawful.

There are cases indeed, and these not unfrequent, wherein this character is placed after a clause of some length, which it then unites, and turns into a kind of substantive. Thus in the second book of *Lun-yu*, Confucius, declaring that a man of letters who might appear desirous of applying to the study of his doctrine, but felt ashamed of coarse food and mean apparel, was as yet incapable of conversing about true philosophy, uses this character to close the sentence, and form the adjunct by which he describes the man in question; thus:

士 *Sheê* 志 *tcheê* 於 *yu* 道 *taò* 而 *irr* 恥 *chhei* 惡 *ngŏh* 衣 *ee* 惡 *ngŏh* 食 *tchhih* 者 *tcheà*

"The man of letters whose mind is toward the path of virtue, but *who is ashamed of mean clothing and coarse fare*."——*Lun-yu*, book ii.

To enter more particularly on the nature and use of this character, belongs rather to the syntax of the language: but it is easy to perceive, that it performs in Chinese nearly the same office as the article in certain cases, does in Greek, and nearly agrees with certain terminations in Sungskrit used to form substantives from verbs.

5. What in other languages are termed *gentile* nouns, or nouns descriptive

of country, &c. are formed in Chinese generally by the addition of 人 *yin*, a man. Thus a Chinese in his own country terms himself "*choong-kyŏh yin*;" a man of the *mid-country*, or that which fills the middle of the world. In Bengal he calls himself, "*T'hang-yin*," a man of the *T'hang* dynasty, that of the great *Yao*. Examples of *gentile* nouns thus formed, are not unfrequent in their standard works. In the second book of *Lun-yu*, a man contemptuously terms the sage, "the son of the *Tsyeu yin*," because his father was from the district of *Tsyeu*: and in book the fifth, Confucius himself uses this form to designate the men of the province of *Khwang*, in which he then was, and where his disciples imagined his life to be in danger. In this situation, however the sage encouraged himself with the persuasion that heaven had raised him up to revive and restore to their pristine vigour, the excellent institutions of the great *Wun-wang*,* who lived about eleven hundred years before the Christian æra, and who is deemed the founder of the *Tchyéu* dynasty. He himself however did not mount the imperial throne, but supported thereon the weak tyrant *Cheu*, the last of the *Shyang* dynasty; whom his son *Woo-wang*, speedily dethroned after the death of his father. Under the influence of this persuasion, the sage exclaims respecting the people of *Khang* who threatened his life;

何 kho! 其 khee 也 yeá 喪 sáng 天 Thyen
如 yu 匡 *Khwang* 斯 se 之 tchhee
予 yu 人 *yin* 文 Wun 未 wy

* *Wun-wang* lived about six hundred years before Confucius.

"If heaven have not yet intended to consign this great man's institutions to oblivion, *the Khwang-men*, what can they do to me?" *Lun-yu*, book v.

The use of the character *yin* is also extended farther, to the formation of substantives denoting certain of the *professions of life*. An instance of this occurs in the last volume of *Mung-tsee*; where that philosopher, conversing with his disciple, *Wan-chang*, relative to the manner in which a philosopher who seeks the good of mankind, ought to be nourished by his prince, says, that he ought to receive from him an order for being supported out of the public stores; "after which," says he,

繼 khee 庖 p'hao 繼 kee 廩 Lin
肉 yooh 人 yin 粟 sooh 人 yin

"The *store-keeper*, (literally, *corn-man*) supplies (him with) corn, the *butcher* supplies flesh." *Mung-tsee*, vol iii.

Another instance occurs in the first volume of *Mung*, in which *yin* is united with *tsyàng*, (an artificer,) to denote a carpenter. *Mung* wishing to impress the petty sovereign of *T'shee* with the impropriety of neglecting the education of a young prince, introduces this comparison: A king wishing to build a magnificent edifice, employs a skilful builder to procure very large timber for beams, &c. On his procuring such, the king rejoices from the view of its being able to sustain the weight of the vast edifice; but if the carpenter hew it till it become too small, he feels angry at his expectations being frustrated by its being thus rendered incapable of sustaining the

weight of his intended building. In this comparison the following sentence occurs,

小 syáo 斲 työh 匠 *T'syàng*
之 tchee 而 irr 人 *yin*

"If the *carpenter* hewing, render it too small." *Mung-tsee*, vol. 1.

There are several other peculiarities relative to forming substantives; to notice and exemplify which, however, would swell the work without necessity, as a person who applies to the study of Chinese authors, will find little difficulty in this respect. These may therefore serve to give some idea of the nature of substantives in the Chinese language.

Of the Gender of Substantives.

Having thus glanced at the various kinds of substantives, we proceed to the accidents which attend them, Gender, Number, and Case. Of these three, that which can be omitted with the least loss, seems to be Gender. This distinction is of importance in those languages alone which admit a varied expression of gender in the adjective; but where there is no distinction of this kind found in the adjective, the variation of the gender in the substantive, seems of comparatively small utility. Hence in English it is reduced to the natural state of things, and restricted to the pronouns. In Chinese therefore, where, as in English, gender is wholly excluded from the adjective, we have no reason to expect any traces of this distinction

made by any change in the substantive. Yet we are not hence to suppose that the language is entirely destitute of substantives *descriptive of the gender*. Such are found therein as mark the distinction of gender both in man and beast.

While 人 *yin* generally denotes a Man, 婦 *foò* is often applied to a Woman; as will be seen in the following sentence, wherein Confucius, after observing how rare a thing it is to meet with genuine ability, exemplifies this in the case of *Woo-wang's* ten counsellors, by whose assistance he governed the empire, and of whom, while he allows that dynasty to have abounded in men of talents, he still says, that amidst these ten;

而 *ire* 九 *kyéu* 人 *yin* 有 *yeù*.
已 *yée* 人 *yin* 焉 *yen* 婦 *foò*

"There was a *woman* indeed, and only *nine men*." *Lun-yu*, book iv.

In this sentence *foò* is prefixed to *yin*, the character for a man, in order to denote a woman.

The following sentence, however, taken from the *Ee king*, esteemed the most ancient of the Five *king*, (their classical works of the first order,) distinguishes Man and Woman by the characters, 男 *nan* and 女 *nyú*, literally Male and Female; and applies 夫 *foo* and 婦 *foò*, to express Husband and Wife, which last, *foò* indeed, more properly expresses, as it is seldom if ever applied to a woman not yet married. In the third volume, the author gives us his ideas relative to the origin and formation of society; when

after saying that heaven and earth first existed, after which all things followed; he adds that,

夫 *foo* 後 hyéû 女 nyû 有 yeû 男 *nan* 後 Hyêu
婦 *foò* 有 yéu 然 yen 男 nan 女 *nyû* 有 yéu

"Afterward followed *male* and *female*: male and female existing, then followed *husband* and *wife*." *Ee-King*, vol. iii.

Distinct terms for Father and Mother occur continually in the characters 父 *foò* and 母 *moó*; of which one example may suffice; it contains a fine description of filial feelings respecting the age of parents. The philosopher, in book the fourth of *Lun-yu*, says,

以 yeé 喜 heé 一 yih 不 pooh 年 *nyen* 父 *foò*
懼 kyû 一 yih 則 tsüh 知 cheé 不 pooh 母 *moó*
則 tsüh 以 yeé 也 yeé 可 khó 之 chee

"The *father* and *mother's* years the son cannot but realize now with joy, now with terror." *Lun-yu*, book ii.

Son and Daughter are in certain instances designated by the same term. In the third book of *Lun-yu*, we find 子 *tsé*, the common appellative for a son, applied to a daughter on the following occasion: the narrator of the

sage's life, adducing an instance of his regard for oppressed innocence in the case of *Koong-tse-chang*, who had been unjustly imprisoned, introduces the sage as saying, that although he was imprisoned, it was *not* for his crime; upon which he himself adds,

之 tchee 妻 ts'heé 子 tsé 其 khee 以 Yeé

" *To his daughter* he married him." *Lun-yu*, book iii.

In the *Lee-khee*, however, the largest of the Five *King*, *nan* and *nyú* are frequently used to designate, the former a Son, the latter a Daughter. Of this the following quotation from that ancient directory for Chinese manners, furnishes an example.

言 yen 女 nyu 言 yen 男 Nan
外 ngwai 不 pooh 内 nooi 不 pooh

" A *son* speaks not within the house, a *daughter* speaks not without."
Lee-khee, vol. ii.

But in conversation the appellative 子 *tsé* is often added to both *nan* and *nyú*, in order to express Son and Daughter; thus *nan-tsé* denotes a son, and *nyú-tse*, a daughter, which nearly agree with the terms *male-child*, *female-child*; *tse*, in this connection, being equivalent to *child*. Examples of this are not wanting indeed in the work already quoted, which will appear

from the following sentence occurring in the same section. After having prescribed the behaviour proper for a son or a daughter relative to speech, the author goes on to shew what decency requires of the son as to gesture and behaviour, when within; and of the daughter, should she happen at any time to go out.

男 *Nan* 子 *tsè* 入 yĕh
內 ngoöi 不 poöh 嘯 syaò
不 poöh 指 tcheé 女 *nyú*
子 *tsc* 出 tchhyoŏh 門 mun
必 pĕh 擁 hoóng 蔽 peè
其 khee 面 myèn

"The *son* entering within, should neither laugh nor point; the *daughter* going out, must have a vail to cover her face." *Ibid.*

In this sentence, the compound phrase *nan-tse*, in the first line from the right, denotes a *son*; and *nyú-tse*, in the third and fourth lines, a daughter.

Another instance of these two compound terms being thus applied, is given in the closing sentence of that admonitory paragraph, which goes so far as to point out on which side the son and the daughter, (or a man and woman in general,) should walk, when they both happen to be on the same road.

道 Tao 路 loò
男 *nan* 子 *tsé*
由 yeu 右 yeù
女 *nyu* 子 *tsé*
由 yeu 左 tsó

"In the road let the *son* pass on the right side, the *daughter* on the left." *Ibid.*

To express the difference of gender in Animals, various characters are used in conversation; as 公 *koong*, noble, superior, to denote the male; and 母 *moó*, mother, to denote the female; of which *nyeu-koong*, a bull, *nyeu-moó*, a cow, are instances. But the use of *koong* in this sense is almost wholly confined to conversation; scarcely an instance occurs of its being used to denote the male in any respectable work. The character *moó*, as denoting the female, occurs sometimes in respectable works; but not often. The character 牯 *koó*, is used in conversation to denote the male of certain beasts, in which case it is placed after the substantive, as *khyuen-koó*, the male of a dog; *nyeu-koó*, a bull. But this character seems confined wholly to conversation.

In their best works the characters most commonly used by the Chinese to express the gender of Beasts, are 牝 *pin*, to distinguish the Female, and 牡 *myeu* to denote the Male. Of this many examples may be found in the *Shee-king*, a collection which contains the most ancient specimens of poetry existing in the Chinese language. In the first volume, an instance occurs wherein *myeu* is prefixed to *ma* the character for a horse, in order to denote the male: it is in the following sentence, in which the Chinese poet, celebrating the riches and liberality of *Hee-koong*, the sovereign of *Loo*, (whose reign formed the sixth before the birth of Confucius,) begins his poem by praising his fine stud of horses, thus;

之 tchee 在 tsai 牡 myeu 駉 Kyoong
野 yeú 坰 kyoong 馬 mà 駉 kyoong

"(His) steeds fat and high-spirited, sport in the wide champaign." *Shee-king*, vol. iv.

In this sentence, *myeu* in the second line from the right, being prefixed to *má* the generic name for a horse, denotes the male.

In another passage of the *Shee*, the Female is described by adding the character *pin*, already mentioned, to the character *lai*, a general name for a horse of high stature; but which by having the term *pin* prefixed thereto is here made to signify a mare. The instance occurs in a poem written in praise of *Wun-koong* the sovereign of *Wy*, who, by removing his court to *Chyeu-kyeu*, another part of the province, diffused a general joy among the inhabitants there. On this occasion, one of them celebrated his magnificence in a short poem, wherein he is described as possessing,

千 ts'hyen 三 san 牝 pin 騋 lai

"Of stately mares three thousand." *Shee-king*, vol. i.

In this sentence *pin* the second character from the right, being added to *lai*, the general name for a stately horse, signifies a mare.

To distinguish the male and female of Birds, other characters are often uesd; the character 雄 *kyoong*, is generally used to denote the male, and 雌 *tsé*, to denote the female. They both occur in the following question addressed by the poet to certain around him, in the third volume of the *Shee*, with the view of ridiculing their pretensions to extensive knowledge.

雌 *tsë* 烏 oo 誰 Shooi
雄 *hyoong* 之 tchee 知 chee

"Who knows the *male and female* of the raven?" *Shee-ling*, vol. iii.

Of Number.

Number seems more necessary to a language than gender; and many nations which make no change in the substantive to indicate the latter, admit without hesitation those variations which distinguish the former. This is the case even in the English language; which, while it excludes from the noun itself every variation expressive of gender, has few substantives which do not admit the change necessary to distinguish the plural number from the singular. There are in India, however, certain languages springing from the Sungskrit, in which a great part of the substantives, and indeed all of the neuter gender, are destitute of any inflection to denote number. Such is the case with the Bengalee, and the Orissa languages; and in a certain degree, with the Hindee.

But it seems reserved for the Chinese alone, which admits no change whatever in the substantive, to exclude every thing relative to number from all its nouns. Yet this perhaps is not so far distant from the real nature of things as we may at first sight imagine. In English there are many substantives which by their very nature exclude the plural number; and if we consider many others as constantly expressing a collective, if not a plural idea, when not limited by some other word or by the connexion of the sentence, we

shall not greatly mistake; as without such addition, many English substantives cannot be made to express a single individual. Why is the article *a* or *an* added to so many substantives in order to express the singular number, as, a man, a horse, &c. but because the idea of a single individual would not otherwise be conveyed by the term?* If we extend this principle to the utmost degree of which it is capable, we have a language formed on the principle of the Chinese, in which nearly every substantive capable of suggesting a plural idea may be supposed to do so, unless restricted by the connection, or the addition of another character.

The following examples will however shew, that when an addition expressive of number is made, the sense is sufficiently clear although the substantive suffers no change. In book iv, of *Lun-yu*, Confucius speaking of *Wun-wang* already mentioned, the father both of *Woo-wang* who founded the *Tchyeu* dynasty, and of the great *Tchyeu* whom the sage professes to have taken for his own model, extols him because he persevered in supporting on the throne the last prince of the *Shyang* dynasty, notwithstanding his evil conduct; when, possessing as he did, the affections of nearly the whole empire, he could have dethroned the weak tyrant with ease. In praising this faithful minister he thus describes the extent of his power;

* In most of the dialects derived from the Sungskrit which admit a variation to express Number, this variation is omitted when a numeral is used or an adjective signifying many. Thus in Bengalee "*Manoosa*" the singular number for a man, is united to a numeral without any alteration; as, "*Dus manoosa*," ten men; "*anek manoosa*," many men: the addition of the variation expressive of number being deemed quite superfluous when the number is thus determined by a numeral.

二 urr 有 yeú 天 Thyen 三 san
其 khee 下 hyá 分 feun

" Of *three parts* of the empire he really possessed *two*." *Lun-yu*, book iv.

Here the numeral *san*, three, the first character in the first line on the right hand, renders plural the substantive *feun*, part, without any change in the substantive itself.

Another example may be selected from the same book. Confucius in the course of his voluntary exile from his own country, in the latter part of his life, coming into the province of *Ts'hee*, heard the music, (or musical piece) termed *shyao*, invented by the emperor *Shun*, the adopted son and successor of the great *Yao*, which is described by the Chinese writers as peculiarly suited to raise in the mind grand and noble ideas. The impression it made on the sage's mind, his disciple describes thus;

味 wy 知 chee 月 yuĕh 韶 shao 齊 Ts'hee 子 Tsoo
肉 yooh 不 poĕh 三 san 聞 wun 在 tsai

" *Tsee*, being on the province of *Ts'hee*, heard the *Shao*; nor for *three months* did he know the taste of his meat." *Lun-yu*, book iii.

In this sentence the numeral *san*, three, in the third line, added to *yuĕh*, month, causes it to be understood in the plural number.

In the two instances already given, we find a numeral applied to neuter nouns; but in another passage occurring in the same book, we find the numerals applied to a substantive of the masculine gender. The passage relates to *Shun* just mentioned, and thus particularizes the number of his chief ministers, one of whom, *Ee*, on account of his virtues, was afterwards elevated to the imperial dignity:*

治 cheé 天 Thyen 人 *yin* 臣 shun 舜 Shun
下 hyà 而 irr 五 *ngoó* 有 yéu

"*Shun* had for ministers *five men*; and the earth, (the empire,) was wisely regulated." *Lun-yu*, book iii.

In this passage the numeral *ngoó*, five, in the second line from the right, being prefixed to the substantive *yin*, man, renders it plural.

An instance occurs in the same book in which the substantive *yin*, man, is rendered plural by the connection: *Tse-koong*, a disciple who accompanied the sage in his travels, when in the province of *Wy*, felt a desire to know his master's opinion of the conduct of the reigning prince, who, expelled by his father, had returned after his death and taken possession of the throne. To obtain this, he puts to him a question respecting *Puh-yee* and *Shooh-ts'hee*, two worthies, the sons of a petty sovereign of a province, who lived about six hundred years before *Confucius*, and whose father preferring the youngest of these brothers to the eldest; he willingly complied

* According to Du Halde, *Ee*, the founder of the *Hya* dynasty, was raised to the throne, *Ante Ch.* 2232.

with his parent's will, and left the province, that his younger brother might succeed to the throne. The younger, *Shooh-ts'hee*, however, on his father's death, went after his brother, and surrendered the kingdom to him; but *Puh-ee* refused to disobey his deceased father's command: upon which the younger, refusing to invade the rights of his elder brother, remained with him in exile.* Respecting these he asks,

也 yeá 何 hho 叔 Shooh 伯 Puh
人 yin 齊 ts'hee 夷 ee

"*Puh-ee* and *Shooh-tshee*, what kind of men were they?" *Lun-yun*, b. iv.

Here *yin*, man, becomes plural, through its connection with the antecedent substantives, *Puh-ee* and *Shooh-tshee*.

Another mode of rendering a character plural, is that of affixing thereto, a term denoting multitude. The character 萬 *wàn*, which originally means ten thousand; but which is also used to denote all, constantly adds to a substantive a plural idea, of which many examples occur in the *Ee-king*. One may be selected from the third volume, where the writer, speaking of the

* These two worthies are said by *Chyo-hee*, in his comment on Confucius to have been alive at the period of *Woo-wang*'s ascending the throne (Ante Chr. 1120;) and that detesting him for having dethroned his nominal sovereign *Tchow*, though a tyrant, they withdrew into the mountains, and were never heard of more. The similarity which the story of these two brothers bears to that of Rama and Bharuta in the *Ramayana*, seemed so striking, that I have taken some pains to ascertain the precise period in which the Chinese place these two princes. It is evident that Confucius, who lived about six centuries after them, esteemed them real personages. Quere, Did their story give birth to that of Rama, or the latter to theirs? Or are these, two incidents similar, but totally independent of each other?

first emperor *Pao-khee,* (the celebrated *Fo-hi,*) describes the labour he underwent in observing the heavens, the earth, the form and colour of birds and beasts, that he might form the eight *kwa,* (which are nothing more than the three broken lines placed in eight different positions:) this, according to the writer, he did,

情 ts'hing 之 tchee 物 wooh 萬 wan 類 looi 以 Yeé

" To describe the peculiar nature of *all things.*" *Ee-king,* book iii.

In this sentence *wan,* all, (literally ten thousand,) the fourth character from the right hand, being united with the character *wooh,* thing, renders it plural.

An instance of the same kind occurs in the second volume of this ancient work, in which the writer gives us his idea relative to the production of all things, in the following words;

化 hwa 萬 wan 感 kán 天 T'hyen
生 sing 物 wooh 而 irr 地 teé

" Heaven and earth co-operated, and *all things* were produced."*

Ee-king, vol. ii.

* This sentence is quoted partly for the sake of Ee-king, as it contains [illegible] relative to the origin of all things. Whatever this be, it is certainly as old as Confucius, if not much older; as he collected this ancient and abstruse work, and added thereto a copious commentary. The probability is, that by T'hyen, heaven, is here

meant

In this example, *Wăn*, in the third perpendicular line from the right, is again found united with *woŏh*, thing, which it then renders plural.

There are several other characters used to convey an idea of multitude; such are 衆 *tchoòng*, many, all; 諸 *tchyéa*, divers, many, all; 等 *ting*, a multitude; and 皆 *kyai*, all. The character 凡 *fwan*, is also often used to convey a collective idea. *Tchoòng*, *tchyéa*, and *fwan*, constantly precede the substantive, if it be added; but with these, the substantive is generally omitted in their most esteemed works. The two latter, *ting* and *kyai*, constantly follow the substantive: *ting*, however, is chiefly used to form the plural of pronouns; as *ngó ting*, we; *neé ting*, ye; of which more under the head of Pronouns. Of the use of *kyai* the following example occurs in the second volume of *Mung*, where that philosopher repeating a conversation which formerly took place between *See-ma-nyeu* and *Tse-hya*, two disciples of Confucius, introduces the former lamenting his desolate state as having no brothers, in the following words,

獨 tooh 弟 teé, 有 yeu 人 Yin
亡 woo 我 ngó 兄 hyoong 皆 kyai

meant *yang*, the efficient and operative principle described in the Chinese Dictionaries, and that by *t'hee* the earth, is meant the inferior principle, or in other words, matter; and if this be correct, the doctrine of two principles, matter and spirit, was early in China as well as in India; whence it is possible, that the doctrine of Confucius himself, did not at bottom differ so widely from that of the Vedas, and of the ancient Greek philosophers, relative to matter and spirit being the two first principles, as from his reverence for heaven we might be led to imagine.

"Men, all, have brothers; I alone have none." *Mung*, vol. ii.

Here *kyai* in the first line to the right, following *yin*, man, causes it to be understood in the plural number.

The answer of *Tse-hya* contains an example of *kyai* used alone. "If," says he, "the superior man, in his intercourse with mankind, manifest all that regard and esteem for them which his character implies," he will have no cause to lament his being without relatives; for, adds he,

弟 teé 皆 kyai 之 tchee 四 Seè
也 yeá 兄 hyoong 内 noöi 海 hài

"Within the four seas, all will be his brothers." *Ibid.*

From these examples, it is easy to perceive, that the Chinese characters undergo no change in order to denote number; but that this is either expressed by certain characters added, or sufficiently implied in the connection. That this is consistent with perspicuity, however, we have sufficient proof in our own language, in such sentences as these, "If a man have a *hundred sheep*, and one of them be gone astray; doth he not seek that *one sheep*," &c

Of Case.

Deficient however as the Chinese language may seem in Gender and Number, it is not so as it regards Case. To point out the relation which one substantive bears to another, or the precise mode in which an action is connected with the object it affects, seems so important, that it is difficult to conceive how a language could exist without this being done in some degree. In certain languages furnished with a copious grammatical apparatus, this indeed is done in a double way, by varying the termination, and by the use of prepositions, which mode the Greek language adopts to a considerable extent. The first of these methods is of course incompatible with the Chinese language; but in *Prepositive characters* to designate the various cases, the Chinese are by no means deficient; on the contrary they have a sufficient variety to express, not merely the cases generally found in European grammars, but also the Instrumental and the Locative of the Sungskrit. As the due application of these constitutes a principal part of what may be strictly termed, the grammar of the Chinese language, it will be worth the labour to examine the force and meaning of these characters with some degree of minuteness.

The Nominative and the Accusative cases require no preposition. They are merely the characters in their natural state, as examples will sufficiently shew. Examples of the Nominative indeed are innumerable; and whether it consist of the name of a person, of a pronoun, or a common substantive, it is equally destitute of any addition. The following sentence furnishes an ex-

ample of both a proper name, and a pronoun used in the nominative case. It is selected from the third book of *Lun-yu,* and contains a question put to the sage's disciples by *Ngai-koong*, the sovereign of *Loo*.

學 hyŏh 為 wy 子 tsé 問 mun 哀 *Ngai*
好 haò 孰 *shyoŏh* 弟 teé 公 *koong*

"*Ngai-koong* enquired of the sage's disciples; *Who* (among you) cordially loves learning?" *Lun-yu*, book iii.

Here *Ngai-koong* in the first line from the right, forms the nominative case without any additional character: the pronoun *shyoŏh,* who? in the third line, is also in the nominative.

Another example of a pronoun as the nominative will be still more satisfactory. In book the fourth of the same work, Confucius by way of reply to certain who wished covertly to excuse their own negligence, while they professed to extol the sage's wonderful capacity as derived from nature, gives them to understand that what knowledge he had attained, was the effect of diligent study, in the following sentence;

也 tchyéa 知 chee 生 sing 我 Ngó
之 tchee 而 irr 非 fy

"*I* am not one born with knowledge." *Lun-yu*, book iv.

In this sentence the pronoun *ngó*, the first character on the right, is the nominative case to the verb *sing*, born.

Examples of common substantives as used in the nominative are so frequent that it seems scarcely necessary to obtrude on the reader's patience by giving any example. Several indeed may be found in the sentences which have been already adduced. In that given page 198, several examples of the nominative occur: as "*haò yin tchyéa*," he who loves virtue; "*oò poŏh yin tchyéa*," he who hates vice. Should any one suppose that the *tchyéa* which closes the sentence, is an appendage to the nominative case, he may easily convince himself that it is not peculiar thereto, by observing, that in the same sentence, "*poŏh yin tchyéa*," vice, which is the accusative case, governed by the verb *seé*, there rendered "suffers," contains the *tchyéa* as well as these nominative cases.

The Genitive.—The Chinese express the Genitive case in two ways :—either by the insertion of a character between that intended to be understood in the genitive, and that proceeding therefrom or connected therewith; or merely by the juxta-position of the two substantives, the former of them being still understood to be in the genitive. Relative to the first of these methods, the character most commonly used in the standard works of the Chinese to denote the *genitive* case, is 之 *tchee*. It is singular that this character is in use as a verb signifying "to proceed, or go forth;" and that there are also several other offices which it sustains; among which is that of denoting the relative, between which indeed and the genitive, there is a considerable degree of affinity in the eastern languages. Throughout this variety

of meanings however, it is not very difficult to trace the leading idea of the verb "to proceed." Of *case* simply considered, we shall find as we advance, that the Chinese have scarcely ever had any idea; but that connection between one part of speech and another, which is expressed in the alphabetic languages by particles and terminations, necessarily existing in the Chinese language, they have expressed them, not by particles appropriated solely to this purpose, but by characters now actually used to express other ideas. Hence this character which signifies "to proceed or go forth," is also used to denote the genitive case.

Examples of the use of this character in forming the genitive case, are almost innumerable; one may be quoted from the first book of *Lun-yu*, in which the sage extolling gentleness and benignity, says, that these formed the glory of,

道 taò 之 tchee 王 wang 先 Syen

"——The first emperors' way." *Lun-yu*, book i.

Here *tchee*, the third character from the right, marks that connection between *taò*, way, and "*sin wang*," the first emperors, which in the languages of the west, would be expressed either by a genitive termination or by some particle.

Another is found in that well-known sentence in *Lun-yu*, wherein a dutiful son is characterized by his not swerving for three years, from,

道 tao 之 tchee 父 foo

"——His father's way." *Ibid.*

In this short sentence, *tchee*, the middle character, evidently performs that office, which in languages formed on the alphabetic plan, is performed by the genitive case.

While however the use of the character *tchee*, as marking the genitive, is almost universal in the standard works of the Chinese; by a singular caprice in the Chinese language, it is almost wholly excluded from conversation; and the character 的 *tth*, which originally means bright, clear, evident, true, and also denotes a mark for an arrow, is now constantly employed to express among other things that connection between two substantives, which other languages express by the genitive or possessive case. In this application of it, the place it occupies in the sentence, is precisely that of the genitive character *tchee*, already described; that is, it immediately follows the substantive intended to be understood in the genitive; as, *sin-tth sé*, "the heart's operations." But although so frequently used in conversation, it has never found admission as a genitive particle, into their most respectable works; no instance occurs of its being thus used by Confucius, nor by the more ancient Chinese writers. In some of their lighter works it is however admitted: the example just given is taken from a kind of novel in the Chinese language, now lying by the author.

2. In certain cases the character which expresses the genitive is omitted,

and the genitive is expressed merely by the juxta-position of the two substantives, the former, according to the general usage of the Indian languages, being understood to form the genitive case. This omission of the connecting particles, is by no means peculiar to the Chinese; it equally belongs to the Sungskrit language, which includes this peculiarity, (the omission of the genitive termination), in one of the rules for compound words. The likeness indeed between the construction of the Chinese language, and that of the Sungskrit, does not so properly belong to this place, as to syntax, which has the construction of the language for its immediate object; but if duly compared, the two languages would be found to possess in many instances a similarity of construction scarcely to be expected in two languages so different in their nature.

An instance of this omission of the genitive particle occurs in the fourth book of *Mung*, where that philosopher lays open to those with whom he was conversing, the chief cause of men's not making greater advances in knowledge and virtue, in these words;

人 *yin* 好 haò 患 hwàn 人 Yin

師 se 為 wy 在 tsái 之 tchee

"Men's great concern is, to be esteemed *teachers of men*." *Mung*, vol. ii.

In this sentence, the genitive particle is omitted between *yin* and *se*, the two last characters to the left; and that phrase might hence be literally rendered, "men-teachers."

Another instance occurs in book the second of *Lun-yu*, where Confucius, comparing *Ee*, the founder of the *Hya* dynasty, and his immediate successors, with his descendants, who, after losing the empire, were still suffered by the emperor *T'hang*, the founder of the succeeding dynasty, to retain the province of *Kee*, says, that the former furnished sufficient materials for a full account of their polity; but that the latter were so deficient both in wise measures, and in good men, that their reigns exhibited a complete blank. In this comparison the following sentence occurs:

言 yen 吾 ngao 夏 *Hya*
之 tchee 能 nun 禮 *lee*

"The *polity* of the *Hya* dynasty I can fully describe." *Lun-yu*, book ii.

In this sentence the genitive particle is omitted between the two substantives, *Hya* and *lee*, in the first line from the right.

A third instance occurs in the sentence given page 212, under the head of Number, which describes Confucius as so delighted with the music of the emperor *Shun*, as to be for three months insensible of the taste of his meat. The two last characters in that sentence, *yoŏh wȳ*, "the taste of his meat," furnish an example of this omission of the genitive particle between the two substantives *yoŏh*, meat, and *wȳ*, taste.

Relative to this omission of the genitive particle, as it is perfectly consistent with the genius of the language, its use will be found to depend

much on the taste of the writer; such as study conciseness in a high degree, will be found to adopt it more frequently, while those who prefer a more copious style, will have fewer examples of this omission. By good writers of the former class however, we seldom find it admitted at the expense of perspicuity.

The Dative. It admits of doubt perhaps, whether there be any character in use among the Chinese which marks the Dative case in its genuine and proper sense. They almost *constantly* construct verbs of giving, without admitting a *prepositive* character to mark the person receiving. Of this construction, three examples occur in the following sentence. The Chinese sage, having sent *Tsc-hwa*, one of his disciples, into the province of *Ts'hee*, one of his fellow disciples asked rice of the sage for the absent disciple's mother, who does not appear, however, to have been in circumstances of pressing need. In reply to his request, the sage says,

釜 foŏ 之 *tchee* 與 Yù

"*Give her a foo.*" *Lun-yu*, book iii.

Here *tchee*, the second character from the right, sustains the place of a pronoun denoting the person receiving; but it has no prepositive character to mark the dative case.

Yen-tse by no means satisfied with this grant of his master's, repeated his request; upon which the sage added,

庾 eu 之 tchee 與 Yú

"Give *her* an *eu*." *Ibid.*

In this clause too, *tchee*, the middle character, represents the person to whom the thing was to be given; but it is preceded by no prepositive character.

This disciple, still dissatisfied with the sage's grant, gave her from his master's stores, a quantity far exceeding the sage's last order; one author says, somewhat more than six times that quantity; but another, fifty times as much as the sage ordered, which is described in these words:

秉 ping 粟 sooh 與 yú 冉 Yen
五 noo 之 tchee 子 tsoo

"*Yen-tse* gave *her* of rice five *ping*."* *Ibid.*

Thus, in this sentence, a verb of giving occurs thrice, and in neither instance is there any prepositive character used to mark the Dative, or the noun which designates the person receiving.

Another instance of this construction occurs almost in the same page, in

* The quantity the sage ordered to be given was an *eu* or sixteen *tyeu*, (in the whole nearly 220 lb). The *ping* of which *Yen-tse* gave her five, contained, as one writer says, 20 *tyeu*, but according to another, 160 *tyeu*. According to the former of these, therefore, the quantity given by this disciple was a hundred *tyeu* instead of sixteen; but if the latter be believed, it amounted to eight hundred *tyeu*.

which those receiving are denoted by a substantive, and not by a pronoun, but with nothing different in the construction. When the sage was at the head of affairs in his native province, *Loo*, he appointed *Yuen-tse*, one of his disciples, to the care of a certain district, the salary attached to which was 900 measures of rice. The precise quantity of each measure the relator does not ascertain; but this quantity *Yuen-tse* felt unwilling to receive: upon which his master persuading him thereto, advises him, in the following words, in case he did not need it himself, to bestow it on the necessitous around him,

乎 hoo 鄉 *hyang* 鄰 *lin* 與 Yu.
黨 *tang* 里 *lee* 爾 irr.

"—Give it (to) thy *hamlets*, and *villages*, thy *cities*, and *towns*!" *Lun-yu*, book iii.

In this sentence there are four substantives, which on the principle that a verb of giving requires the dative case, should be considered as Dative; but they have no prepositive character prefixed to them for the sake of marking the dative.

In characters however which answer to the English prepositions *to, toward*, or *into*; to *in* signifying *motion*, in Latin; and to *εις* in Greek, the Chinese are by no means deficient: nor indeed in those which supply the place of the preposition *for*. These last, as they approach most nearly to the Dative, it may not be improper to consider first.

The character 代 *tài* which generally denotes "to succeed, to come in the room of another," is sometimes used in the sense of the preposition *for*; but in this case, it is *for* as equivalent to, "instead of," rather than *for* "on account of."

An instance occurs in the second volume of *Mung* wherein it has nearly the force of the preposition *for*, as denoting "instead of." That philosopher conversing with a friend about the different ranks of men in the state, admits that a man from among the common people may fill the office of a magistrate; in which case, he adds;

也 yéa 其 khee 以 yeé 祿 Looh
耕 king 代 tài 足 chooŏh

"The public salary will be sufficient to serve *for* (or *instead of*) his labour."
Mung, vol. ii.

In this sentence, while *tai* the fourth character from the right, may easily be rendered *for* or *instead of*; the idea of the verb is evidently still retained: it denotes *for* as implying "succession, or coming in the room of," rather than "*for* him," or "on his account."

Another instance may be selected from the *Shyu-king*, wherein the emperor *Woo-ting* the nineteenth of the *Shyang* dynasty, in an address to the people, after mentioning his anxious fear lest virtue should not flourish as

in former days, says, relative to *Foo-shyu* an able and virtuous minister, whom he esteemed a peculiar gift of heaven for the instruction of his people,

言 yen 予 yu 代 tái 其 Khee

"He *for* me shall instruct (you)." *Shyu-king*, vol. i.

In this sentence too, *tai*, the second character from the right, implies *for* as denoting "instead of."

The character 替 *t'heè* also, which means to quit, to give up, to stop, &c. is often used in conversation to express *for*, as denoting "instead of;" as in sentences of this kind: *ngo t'heè nee tsò sè*, "I'll do business instead of you." But of this character occurring in this sense, few instances are to be found in their best works.

The principal character which performs the office of the preposition *for*, as denoting "on account of," is the verb 爲 *wy*, "to be." Singular as this may seem, this sense is by no means wholly foreign to that of this verb in the infinitive mood. Of this use of the verb *wy*, an instance occurs in the example just quoted, where one of the sage's disciples having been sent into a neighbouring province, his fellow disciple *Yen-tse* asked of the sage some rice,

毋 moó 其 khee 爲 wy

——"*For* his mother." *Lun-yu*.

In this sentence *wy* the first character to the right, has evidently the sense of the preposition *for*, as used to signify, "on account of."

A second example may be quoted from book the second, where a mandarine who greatly admired Confucius, cheering his disciples in the then low state of things, says to them,

木 moŏh 子 tso 以 yeé 天 t'hyen
鐸 toh 為 wy 夫 foo 將 chyang

"Heaven is about to employ your master *for* a public monitor."

Here the character, *wy*, in the fourth line from the right, may easily be rendered "*for*" or "for the sake of being;" it would indeed, almost admit of being exchanged for the present tense of the infinitive "to be," without injuring the passage: so nearly does this application of the character *wy* approximate to its proper meaning as a verb.

An example occurs in book the third, however, which almost totally excludes its being rendered by the verb in the infinitive mood, while it admits of its being rendered by the preposition *for*, without the least violence. *Kwy-see*, who had usurped the rule in the sage's native province *Loo*, wished to place *Min-tse-kyen*, over the district of *Pee*; but he, refusing the appointment, says to the messenger who brought him the news of his promotion,

善 *Shen* Kindly
為 *wy* for
我 *ngo* me
辭 *tsu* refuse
焉 *yen* (&c.)

"Kindly, *for* me refuse the honor." *Lun-yu*, book iii.

Here the preposition *for* expresses the meaning of the character *wy*, much more clearly than the infinitive mood of the verb *to be*, could possibly do. This character therefore, while generally used in the sense of that verb, has by degrees acquired a meaning and application, sometimes indeed compatible with it; but in other instances, far better expressed by the preposition *for*.

The characters which answer to the preposition *to*, or *toward*, as descriptive of motion toward a place or thing, are chiefly three, 於 *yu*, 諸 *tchyu*, and 乎 *hoo*. The first of these, *yu*, (or 于 which has the same name and signification,) is most frequently used in their standard works; and it has this peculiarity beyond most of the Chinese prepositive characters, that it is seldom used in any other way than as a preposition. Still however *yu* scarcely ever follows verbs of giving; it seems to delight in verbs of motion. The following sentences shew in what manner it is applied. Confucius in the fourth book of *Lun-yu*, describes a man of little mind as being,

利 *le* profit. 於 *yu* to. 放 *Fang* Attached.

"Attached *to* profit."——*Lun-yu*, book ii.

The sage on the other hand, in the third book of the same work, characterizes the superior man, (under which term he always includes virtue) as being, among other things,

言 *Yen* (his) word. 於 *yu* to. 愼 *Shin* Attentive.

"Attentive *to* his word." *Lun-yu*, book i.

In these sentences, *yû*, though rendered by the preposition *to*, is far from having a dative meaning. The idea generally conveyed by this character is, that of motion towards a place or thing, either in progression, or as completed. It will however admit of being rendered by various prepositions: as in English we occasionally use the prepositions *to*, *at*, and even *in*, to convey nearly the same idea; the phrases, "he went *to*," or, "arrived *at*, a place," convey ideas nearly similar; and when the place intended is a country, or a very large city, we express the same idea by the preposition *in*; as, "he arrived *in* Bengal, he arrived *in* London." The same variety of prepositions may be employed in translating this character; which however, we shall find, in almost every instance, preceded by a verb signifying motion. In the third book of *Lun-yu*, *Yen*, a disciple of the sage's, describing a good man in his district who shunned all places of public resort, adds, for the sake of shewing his love of retirement;

室 *shih* house	偃 *Yen* } Yen's	至 *tchee* arrived	未 *wi* Never
也 *yÿa* (emph.)	之 *tchee* }	於 *yu* at	嘗 *tch'ang* yet (has he)

"Never has he yet come *to* *Ying's* house." *Lun-yu*, book iii.

Here the character *yu*, in the second line from the right, while translated by *to*, has rather the force of the preposition *unto* as expressive of motion, than of the preposition *to* in a dative sense.

In another example we have this character occurring in such a way as requires it to be rendered by the preposition *toward*. It is a sentence wherein the sage characterizes a genuine lover of virtue, thus,

惡 *ngŏh* vice.	矣 *ee* (emph.)	於 *yu (be)* toward	苟 *Keu* If
也 *yÿa*	無 *woo* no	仁 *yin* virtue	至 *tchee* the desire

"If a man's desire be really *toward* virtue, he indulges in no vice." *Lun-yu*. b. iii.

In this sentence, *yu* in the second line from the right, will easily admit of being expressed by the preposition *toward*.

Certain examples occur in which this character may be translated by the

preposition *in*. In the third book of *Lun-yu*, one enquires of the sage respecting the virtue of *Chyen wun-tse*, who through hatred to the murderer of his sovereign, had left his own province; and in narrating his conduct after that catastrophe, describes him as,

邦 *pang* province. 他 *tha* another 於 *yu* in 至 *Chih* Arriving

"Arriving *in* another province." *Lun-yu*, book iii.

In this sentence the character *yu*, although rendered by the preposition *in*, in reality expresses the same idea as in the foregoing sentences, since, as already observed, to arrive *in* a province, and *at* a town, are actions of the same nature; the preposition being varied merely to suit the place of arrival, not to describe a different action. The sentence might without any great violence be rendered, "going *into* another province."

There are, indeed, some instances wherein this character may even be rendered by the preposition *from*. Such is the case with it in that sentence relative to the proof of filial piety, which has been alledged by the present emperor of *China*, as his reason for bearing three years with an evil minister of his grandfather's.*

之 *tchee* 's 於 *yu* from 無 *voo* not 三 *san* Three

道 *tao* way. 父 *foo* his father 改 *kai* turning 年 *nyen* years

* See No. viii, in the Appendix to Sir George Staunton's valuable translation of the laws of China.

"In three years not swerving *from* his father's way." *Lun-yu*, book i.

Still in this sentence it is easy to see the same idea preserved. The sentence might indeed be translated "if in three years he change not *his course* (previously directed) *toward* his father's way." Motion toward some place or thing, therefore, either in its progressive state, or as completed, seems evidently the primary idea conveyed by this prepositive character, although it is modified in a variety of ways by the nature of the object towards which it is directed, particularly when applied in a figurative sense.

It may not be improper to add further, that in certain instances, the character *yu* performs the office of the preposition *than* in forming the Comparative Degree; but as several examples of this application of it, will be given in treating of the Comparison of Adjectives, for the sake of brevity the reader is referred to these.

2. The character 諸 *tchyu*, which in certain cases denotes "divers, all," and at the end of a sentence is either an interrogative or a dubitative, is sometimes used, like the character 於 *yu*, to signify *to, toward, at, &c.* If it be used at all as a verb, it is in the sense of resting, or reposing; but this use of it is by no means frequent. That it occurs however as a prepositive particle, the following examples will sufficiently shew. In the *Tà-hyŏh* of Confucius, *Tsang-tse*, the favourite disciple of the sage, describing the detestation in which a wicked though able servant is held by a good prince, says relative to him, that his sovereign, banishing,

夷 yee[1] nations without. 四 sz four 諸 tchyu to 迸 P'hing Throws him

"——— Throws him *to* the bordering barbarians." *Ta-shyŏh.*

In this sentence, *chyu* the second character from the right, may evidently be rendered by the preposition *to* or *toward*; but like the other Chinese particles erroneously termed dative, it is preceded by a verb of motion.

An example occurs in the *Choong-yoong*, or the Golden Mean, wherein it is used precisely in the sense of the prepositive character 於 *yu*. *Tse-se* the celebrated grandson of Confucius, who is said to have compiled the *Choong-yoong*, discoursing relative to the ease with which the path of virtue may be discerned by the superior man, describes this as one ot the rules of virtuous conduct,

人 yin men. 施 shee do(that) 亦 yih also 不 pwuh not 己 kee myself 施 Shee Applying

於 yu to 勿 wuh let me not 願 yuen liking 而 urr and 諸 tchyu to

"Applying *to* myself what I dislike, let me forbear doing that *to* men."
Choong-yoong.

In this sentence *chyu*, in the first line from the right, denotes *to*, and seems exactly of the same import as *yu* in the fifth line.

[1] The character yeeh generally denotes the nations without China to the East; but being here joined with sz, four, it means the nations in general which border on China.

In the second volume of *Mung*, that philosopher uses the character *tchyu*, in the sense of *on* or *upon*. Describing the conduct of the great *Yao* towards *Shun*, whom he took from the plough, and married to his own daughter, *Mung* adds, that at length,

上 *shang* a superior	加 *kya* placed (him)	舉 *kyu* He advanced
位 *wy* seat	諸 *tchyu* on	而 *eur* and

"Advancing, he placed him *on* a superior seat." *Mung*, vol. ii.

Here the character *tchyu*, in the second line may without violence be translated *on* or *upon*. It is evident therefore, that when it precedes a substantive to which it is not the adjunct, *chyu* has almost constantly the force of the prepositions *to, unto*, or *toward*; and nearly harmonizes with the prepositive character *yu*, before described.

3. The character 乎 *hoo*, which at the end of a sentence is often used by way of interrogation or of admiration, when it precedes a substantive, has the force of the preposition *at* or *in*. In the second volume of his work, *Mung*, comparing the famous *Wan-wang* with the emperor *Shun*, who lived above a thousand years before him, says that at the distance of a thousand years, from each other, these two kindred minds.

符 *foo* 節 *tsëĕ* } seal, 若 *jŏ* like 合 *hŏh* a united 中 *choong* the middle 國 *kwŏh* country 行 *hing* spread (virtue) 乎 *hoo* in 得 *tĭh* 志 *chee* } Successfully

"———Successfully cultivated virtue in China, as though they had been the correspondent parts of a divided seal.* *Mung*, vol ii.

In this sentence the *hoo* prefixed to *Choong-kwŏh*, the term used to denote China, has the force of the prepositions *in* or *throughout*.

In the same book however, a sentence occurs which furnishes several examples of the use of this prepositive character in the sense of *to* or *toward* *Mung*, extolling the conduct of *Shun*, just mentioned, who so regarded his father, a cruel and brutish man, indifferent almost to his son's existence, that, compared with his parental smile, the growing attachment of the whole empire to him, seemed as nothing; adds,

不 *Pŭh* (He) not 得 *tĭh* possessing (love) 乎 *hoo* toward 親 *ts'hin* relatives,

不 *pŭh* is not 可 *kŏ* worthy 以 *yĕ* to be 為 *wy* deemed

人 *jin* a man; 不 *pŭh* (he) not 順 *shŭn* obedient 乎 *hoo* to

親 *ts'hin* parents, 不 *pŭh* is not 可 *kŏ* worthy 以 *yĕ* to be

為 *wy* esteemed 子 *tsë* a child.

* "A divided seal." An allusion to a custom said formerly to exist in China. When a prince formerly sent a confidential servant on an embassy, he is said to have divided a large seal in two, and to have given one part to his minister: when his minister sent any dispatches to him, they were sealed with this half seal, to which the prince applying the counterpart in his own possession, convinced himself of the authenticity of the communication.

"He who is void of love to parents, is unworthy of being deemed a man; he who conforms not to his parent's will, is unworthy the name of a child." *Mung*, vol. ii.

Here the character *hoo* which occurs before *shin*, parents, &c. in the third perpendicular line of the sentence, has nearly the force of the English preposition *to*; and that in the fourth line has a force nearly similar. Many other examples might be adduced wherein *hoo* occurring before a substantive, has thus the force of a preposition; but these are sufficient to shew, that it generally denotes, either motion towards some object, or that motion as completed.

These are the chief characters which have even a distant resemblance to the Dative case in the alphabetic languages. *Fourmont* deems the verb 與 *yu*, to give,* a prepositive character serving to the dative case. This however seems scarcely correct: when used as a preposition, it is rather in the sense of the preposition *with*, than *to*; as the following examples will shew. In *Lun-yu*, book the third, Confucius extolling his favourite disciple *Hooi*, (who died at the age of thirty-two,) says to *Tse-koong*,

愈 yuh better?	孰 shyuh who (is)	回 *Hooi* Hooi	與 yu with	汝 Ya Thou

"Thou (compared) *with Hooi*, who excels?" *Lun-yu*, book iii.

Here *yu* has evidently more the force of the preposition *with*, than of the pre-

* See page 225.

osition *to* in a dative sense. In some cases indeed it has so much the force of a connective, that the preposition *with* might be exchanged for the conjunction *and*, with little violence to its meaning.* Such an instance occurs in the fourth book of *Lun-yu*; where the sage conversing with *Hooi*, tells him that it is wise to chuse such a season for spreading his doctrine, as seems likely to be propitious to its success; and at other times, to remain in silence; but he adds,

夫 *foo* (idea.)	有 *yeŭ* have	與 *yŭ* with	惟 *Wy* Only
	是 *she* this	爾 *ŭr* thee	我 *ngó* I

Only I *with* thee, (or I and thou,) have this idea of things. *Lun-yu*, book iv.

That this character is used in the sense of the preposition *with*, many other instances might be adduced to prove, were it necessary. The sage in the book of *Lun-yu* just quoted, styles *Ngan-p'hing-choong* a virtuous man, "because," says he,

之 *tchee* him.	而 *irr* and	交 *kyao* be associated	與 *Yŭ* With
	敬 *king* respected	久 *kyéu* long,	人 *yin* a man

"Uniting in friendship *with* a man, he long esteemed him." *Lun-yu*, b. iii.

In this sentence *yŭ* has evidently the force of the preposition *with*. It

* It is singular that in Sungskrit, स *with*, is used as a conjunctive particle in much the same manner as the character *yu*. रामः सभरतः, "Rama and Bharuta," literally "Rama with Bharuta," is a phrase which often occurs in the Ramayuna.

seems clear therefore, that by this preposition it may often be rendered, while it can scarcely ever be rendered by *to* or *for* in a dative sense.

The verb 到 *taò*, "to arrive, to arrive at," with the verb 至 *tcheè*, of nearly the same meaning, is often used in conversation in a way which might lead a person at first sight to deem it the preposition *at*; as in sentences like this:

"Yesterday I arrived at this place."

處 *chyŭ* place.	到 *taò* arrived at	天 *t'hyen* day	我 *ngò* I
	此 *tsè* this	來 *laî* coming	昨 *tsŏk* the past

In this sentence however, *taò* is not the preposition *to*: this union of two verbs nearly similar in meaning to express an idea more fully, is common in conversation throughout India, and is as familiar with the natives of Bengal as with the Chinese. The two verbs *lai*, to come, and *tao*, to arrive, might indeed be reversed without injury to the sense: thus,

處 *chyŭ* place.	來 *laî* came to	天 *t'hyen* day	我 *Ngò* I
	此 *tsè* this	到 *taò* arriving	昨 *tsŏk* the past

"Yesterday I *arriving came* hither."

When two verbs are thus united however, the preposition is generally omitted. But this application of *taò*, and of *tcheè*, is confined almost wholly to conversation: in their standard works the student in Chinese would

look for it in vain. In these, *tchee* to arrive, is generally constructed with the preposition *yu*, as in the example given page 234, *Tchee yu t'ha pang*; "arriving *in* another province."

To as used to denote "speaking to," is in conversation expressed in various ways. The character 與 *yŭ*, to give, which has been already shewn to be used in the sense of the preposition *with*, sometimes occurs in sentences like these,

"I have spoken *to* (or *with*) him."

說 *shyŭ* spoken, 他 *t'ha* him 與 *yŭ* with 已 *ee* have 我 *Ngŏ* I

In this connection however the character *yŭ* may still be considered as retaining the force of the preposition *with*: as the sentence may without violence be rendered, "I speak *with* him." An instance occurs in the second volume of *Mung* wherein it is thus used: *Wun-koong*, who highly esteemed *Mung*, conversing, on the death of his father, with his preceptor, *Yen-yao*, relative to the conduct proper for him on this melancholy occasion, introduces a conversation he once had with *Mung*, on the subject of mourning for parents, in these words,

終 *tsoong* to the end	宋 *Soong* Soong	我 *ngŏ* me	子 *tsz* tse	昔 *Shih*	Formerly
不 *peih* will not	於 *yu* from	言 *yen* the conversation	嘗 *shyang* had	者 *tchyĕ*	
忘 *wong* obliterated.	心 *sin* my heart	於 *yu* in	與 *yŭ* with	孟 *Mung* Mung	

" The conversation which *Mung-tse* formerly had *with me* in the *Soong* province, will never be erased from my mind." *Mung*, vol. I.

In this sentence the three characters, *yú ngó yen*, " with me the word or conversation," furnish an example of *yú* thus applied to verbs of speaking; but even here it will easily admit of being rendered by the preposition *with*.

Certain instances occur wherein the character 於 *yu*, follows verbs of speaking. Several examples of this kind may be found in the *Kang-kyen*, or the " Annals of China," a work in forty-four volumes, compiled from the records of the various dynasties; which gives the history of China from its being first peopled, to the accession of the present family to the throne, A. D. 1661. In the fifth volume of these Annals, (the style of which, though chaste, is easy and perspicuous,) a sentence occurs wherein this character is constructed with the verb *yen*, to speak. The historian introduces *Tse-se*, the grandson of Confucius, as addressing the petty sovereign of *Wy* relative to the wretched state of things in that age; which incident he describes in these terms:

日 yit daily	國 kwoh state.	曰 yuih said,	於 yu to	子 *Tse* Tse
非 *fy* nothing	事 *sz* concerns	君 kyeun the sovereign	衛 *Wy* the *Wy*	思 *sz* se
矣 *ee* (emph.)	將 *tsyang* are almost	之 *tshee* 's	侯 *hyeu* sovereign	言 *yen* speaking

" *Tse-se*, speaking *to* the sovereign of the kingdom of *Wy*, said, " The affairs of the sovereign are almost daily growing worse and worse." *Kang-kyen*, book vi.

In this sentence *yu*, in the second line from the right, has nearly the force of the preposition *to* in English, when used to denote "speaking to." Other examples of this kind might be quoted; but this one may suffice.

In common conversation the character 對 *tooi*, which means "opposite to or before another," and hence "to respond," is sometimes connected with a verb of speaking; as in sentences of this kind;

"Go speak *to* him."

說 *shwo* speak. 他 *Tha* him 對 *tooi* to 去 *Khyu* go 你 *Nee* You

This however, is literally; "go speak *before* him, or in his presence." But this mode of using the verb *tooi* is confined almost wholly to conversation: it is scarcely ever found in respectable compositions.

The Vocative.—Relative to this case, little requires to be said. In the most esteemed Chinese works, it is in general formed by merely repeating the name of the person addressed. Of this several instances occur in *Lun-yu*: in book the first, the sage is introduced as conversing with his disciple, *Tse-loo* already mentioned, who, amidst his other foibles which so often drew on him his master's reproofs, was somewhat too fond of appearing to be acquainted with every thing. With the view of correcting this turn of mind, and of pointing him to the way in which he might obtain real knowledge, the sage advises him ingenuously to acknowledge his ignorance in those things of which he was actually ignorant; which advice he introduces with this address;

乎 hoo. 之 tchee things 知 chee to understand 女 yü thee 誨 hoi (let me teach) 由 Yew You,

" *Yao*, let me teach thee, (the way to) real knowledge?" *Lun-yu*, b. i.

In this sentence the first character to the right, is evidently a proper name, used in the vocative case.

In the second book of the same work, another instance occurs. *Tse-koong*, one of the sage's disciples already mentioned, holding a place of authority in the kingdom of *Loo*, wished to abolish the ancient custom of presenting a lamb annually at the paternal temple, as a kind of offering on the first day of the new year, which he now deemed a useless expense, as the ideas originally connected with the rite were now almost forgotten. The sage however wishing to retain the ancient custom in the hope of its one day reviving those feelings of filial veneration in which it originated, disapproved of this innovation; and addressed him in a sentence, the first character of which forms the vocative case.

其 khee its 我 ngó I 其 khee its 爾 urr thou 賜 Tse
禮 lee propriety. 愛 ngái regard 羊 yang lamb, 愛 ngái regardest 也 yëa

" *Chya*, thou regardest the lamb connected with the rite, I regard its virtuous import." *Lun-yu*, b. ii.

In this sentence *Tse*, the first character to the right, must necessarily be understood in the vocative case.

Another instance of the vocative may be quoted from book the third, in which this same disciple tells his master, that he felt no more desire to injure another man, than for another to injure himself. To this declaration, the sage, whose opinion of his disciple's virtue was somewhat lower than his own, addressing him by his name, which of course forms the vocative, replies;

也 yäe	所 so that which	非 fy (it is) not	賜 Tsz Tse
	及 kyih hast attained	爾 urr thou	也 yäe

"*Tse*, this is a pitch of virtue to which thou hast not attained." *Lun-yu*, b. iii.

In these three examples the vocative is formed merely by mentioning the name. There is however an instance occurring in the same work, wherein the character *hoo* already mentioned, is placed after the vocative; but it evidently adds something to the meaning of the sentence, like a note of admiration placed after the vocative in English. The sentence occurs in the third book of *Lun-yu*, where the sage addressing himself to his favourite disciple *Choong-koong*, relative to the nature of his doctrine, says,

貫 kwan unites	一 yih } in one	吾 ngoo my	參 Ts'han } Ts'han!
之 tche itself.	以 yee } principle	道 taou way	乎 hoo }

"*Ts'han!* my doctrine centres wholly in one principle." *Lun-yu*, book iii.

In this sentence, *Ts'han*, the first character to the right, is the vocative case;

to which the second character, *hoo*, is not however, a necessary appendage: it is used here by the sage, to call the attention of his disciple.

These examples may suffice to convey an idea of the manner in which the Chinese express the vocative case. We proceed to another far more complex in the ideas generally included underneath it, and requiring therefore a far greater number of examples by way of illustration.

THE ABLATIVE.—Under the case generally termed the *Ablative*, is included so great a variety of ideas, that it seems rather an assemblage of cases, than one in particular. Of these the *Sungskrit* language has formed three distinct cases, by the names of the Instrumental, the Ablative, and the Locative; and as the Chinese have characters which nearly answer to all these three, it may not be improper to class them under these distinct heads.

The Instrumental.—Under this case we may class those characters which answer to the English prepositions *by* and *with*. Here however, it will occur to the intelligent reader, that even the preposition *with*, conveys two distinct ideas; *with*, when intended *to describe the instrument* by which *an action is performed*, differing widely from *with* used merely in the sense of *accompanying*. It is in the former sense alone that *with* can be classed under this head.

In familiar conversation, the Chinese often employ the verb 用 *yoǒng*, to use, &c. to express the *instrument* by which an action is done: thus,

"He struck me *with* a bamboo."

我 *ngó* me. 打 *tá* struck 竹 *chuh* a bamboo 用 *yoong* using 他 *Tha* He

But the use of *yoòng* in this sense is confined almost wholly to conversation. The character generally employed in their best writings to denote the *instrument,* is the verb 以 *yeé,* to use, to employ, &c. of which the following sentence from book the second of *Lun-yu,* furnishes two examples. In reply to the enquiries of *Ting-koong,* the sovereign of *Loo,* respecting the manner in which a prince and his ministers ought to act towards each other, the sage says;

以 *yé* with 事 *tsé* serve 禮 *lee* propriety, 臣 *chhen* ministers 君 *Kyun* Let the sovereign

忠 *tchoong* faithfulness. 君 *kyun* the sovereign 臣 *chhen* let ministers 以 *yeé* with 使 *she* employ

"Let the sovereign employ his ministers *with* propriety; let his ministers serve him *with* faithfulness." *Lun-yu,* book ii.

In this sentence *yeé* in the second and fifth lines from the right, evidently denotes the instrument: it might indeed be rendered by the present participle of the verb to use; as, "*using* propriety, *using* faithfulness;" but as there is another verb in the sentence, this character, even then, would still answer to our preposition *with,* as used to denote the instrument.

Another example occurs in the sentence already given, page 242;

之 tshee him.	妻 ts'hee he married	子 tsè daughter	其 khee his	以 Yee With

"With his daughter he married him."

Here the idiom of the English language would rather employ *to* than *with*; but the idea conveyed by the original verb is still retained: "daughter" in this sentence, is the means or instrument through which, as well as the person with whom, the union was formed.

A third instance of this application of the verb *yeé*, occurs in the first book of *Lun-yu*, where the sage treating of the most effectual mode of reclaiming a nation from vice, says;

恥 chee ashamed.	免 mien avoid (evil),	以 yeé by	政 tching authority,	道 Taó Governing
	而 eûl but	刑 hing punishment,	齊 ts'hee restraining	之 tshee them
	無 voo are not	民 min the people	之 tshee them	以 yeé by

"If you govern the people *by* strict authority, and restrain them *by* punishment, they indeed avoid evil, but feel not its turpitude." *Lun-yu*, book iv.

In this sentence too, the preposition *by* fully expresses the force of the character *yeé*; although it cannot be denied that the active participle of the verb "to use," would convey nearly the same meaning.

To express the preposition *with* in the sense of *accompanying*, the character 同 *Choong*, is generally used in conversation; as,

"I go *with* you."

去 Khyú go.	你 nei you	同 Choong with	我 Ngó I

It is however necessary to observe, that in most instances wherein the character *Choong* occurs in their best writings, it has rather the meaning of *equal, alike,* &c. than of the preposition *with*. The sage, in the second book of *Lun-yu*, speaking of the ancient manner of exhibiting skill in archery, quotes a passage from the *Lee-khee* to prove, that the trial depended, not so much on strength, as on that skill which fixed the arrow in the target of leather, without completely perforating it; "for," says he,

科 Kho (in) all.	同 Choong alike	不 puh not	力 Lik Strength

"Strength is not *alike* in all." *Lun-yu*, b. ii.

Here *Choong*, the third character from the right, can scarcely be rendered by the preposition *with*: the idea conveyed is that of likeness or equality.

In the first volume of *Mung*, that philosopher, on a certain occasion, speaking of Confucius, and asserting his superiority to all other men, the prince with whom he was conversing, replies, and asks,

與 yu ? 同 Choong one like (him) 有 yeu has (he) 則 tsih indeed 然 Yen Then

" Then indeed is there any one *like* him?" *Mung*, vol. 1.

In reply to which, *Mung*, in the same sentence, acknowledges, that there might indeed exist one like the sage; and then adds, that if there were a person to be found, who would not do an evil deed for the sake of obtaining even the empire of the world,

同 Choong like (him.) 則 tsih then 是 Shee (He) is

" This person then would equal the sage." *Ibid.*

In both these sentences, the character *Choong* evidently denotes *equality* or *likeness*: and if we preserve the idea of the preposition *with*, we must render the character by the verb; " to agree with." From these examples it appears, that in their standard writings, *Choong* is generally used in the sense of *likeness*, or *sameness*. In conversation however, it is more commonly used in the sense of the preposition *with*, than perhaps any other character.

The Ablative.—The case which properly deserves the name of the Ablative, is that designated in English by the preposition *from*. This, in Chinese is expressed by three prepositive characters, 從 *ts'hoong*, which also means to *follow*; 由 *yeu*, often used to denote "a proceeding from;" and

the character 自 *tsè*, self, which by a strange transition of idea, is used to denote motion *from* or *out of* a place.

The first of these, 從 *ts'hoong*, is perhaps oftener used in conversation to denote *from*, than either of the others. It occurs in sentences of this nature:

"Did you come from Canton, or are you from *Foöh-kyen?*"

來 *lai* come.	福 *Foh* Fooh	是 *shee* are (you)	來 *lai* came,	廣 *Kwang-* Can-	你 *Nee* You
	建 *kyen* kyen	從 *ts'hoong* from	還 *hwan* or	東 *toong* ton	從 *ts'hoong* from

Very few instances however of its being thus used as a preposition are found in their best writings. In the first book of *Lun-yu*, Confucius describing the state of his mind at the age of seventy, says,

矩 *kyu* the bounds	不 *puh* did not	所 *so* what	從 *Ts'hoong* From
	踰 *yu* exceed	欲 *yoh* desires,	心 *sin* (my) heart

"*From* the heart the desires which (*proceeded*,) passed not the due bounds."

Lun-yu, book i.

In this sentence, the first character on the right, may be possibly rendered *from*; but even here it admits of doubt whether it may not be rendered better by the verb *followed*; thus, "The desires which *followed* the natural bent of my heart, passed not the prescribed bounds."

But in many other passages in their most respectable writings, *ts'hoong* is evidently the verb 'to follow.' In the second book of *Lun-yu*, the sage, comparing the *Tchyeu* dynasty with the two preceding dynasties of *Hya* and *Shyang*, extols it as far surpassing the other two in the excellence of its laws and polity, and concludes with saying,

周 Tchyeu Tchyeu. 從 Ts'hoong follow 吾 Ngoo I.

"I *follow* the *Tchyeu* dynasty." *Lun-yu*, b. ii.

In this sentence and many others, *ts'hoong* is evidently the verb "to follow." It seems necessary thus to notice the difference between certain characters as used in familiar conversation, and as occurring in the Chinese writings; since without this, a person who should form his ideas of those characters merely from their use in conversation, would be quite at a loss when he met with them in their classical works.

2. The character 由 *yeu*, denotes 'from' as 'proceeding from,' but in a sense which renders it doubtful whether it should not be rather classed under the Instrumental, than the Ablative-case. Though it may be generally rendered by the preposition *from*, it widely differs from the sense of that preposition as used to denote departure from a place: it rather denotes 'from' as the cause whence an effect proceeds, and often points out the *means by which a thing is done*; which will appear from its application in the following sentences. Confucius, in the third book of *Lun-yu*, wishing to shew how necessary virtue is to happiness, does it by a comparison where-

in he uses the character *yao* in connection with a door, and in such a way, as to express a passing through it; thus,

由 *yeu* by	出 *chhyuh* go out	誰 *Shooi* Who
戶 *hoo* the door!	不 *puh* not	能 *nung* can

"Who can go out of the house, except *from* (or *through*) the door?"

Lun-yŭ, book iii.

Here it seems proper to render *yeu* by the preposition *through*: for "the door" is not merely the place *from* which the action begins, it is also the *means through* which it is accomplished.

In the first book of *Lun-yu*, Confucius, celebrating the benignity of the first two emperors, describes its excellent effects in these words:

之 *tche* it.	由 *yeu* *flowed from*	大 *ta* great	小 *Syau* Small

"Both small things and great *flowed from* it." *Lun-yu*, b. i.

In this sentence the character *yeu* may be rendered by the phrase "flowed from;" in the sense of cause and effect, however, as benignity was the cause from which these effects flowed.

Another instance occurs in the *Lee-khee*, where the writer, enumerating the various effects of a regular and wise government; such as giving

security to cities, stability to laws, peace to families, and cultivation to the fields; adds,

起 *khee* arise. 此 *tsi* this 由 *yeu* from 兵 *ping* armies 而 *ûr* and

"And *from* this armies are raised." *Lee-khee*, b. iv.

In this sentence it is evident that the character *yeu* describes, not so much the occasion which gave rise to armies, as the cause from whence proceeded their organization and constant support. Hence this character might here be translated by the preposition *through*.

Afterwards, in the same sentence, speaking of *Shun*, the associate of the great *Yao*, and of *Ee*, *Thang*, and *Wun-wang*, respectively the founders of the three first and most famous dynasties, *Hya*, *Shyang*, and *Tchyeu*, all four of whom were raised to the imperial dignity by their virtue alone, the writer adds relative to their fitness for governing, that,

也 *yëe*. 選 *syuěn* chosen 其 *khee* (were) these 此 *tsi* this 由 *Yeu* From

"*From* (or *through*) this were these chosen to dignity." *Lee-khee*, b. iv.

In this sentence *yeu* evidently points out the virtue and ability of those excellent princes, both as the *cause* and the *means* of their exaltation to dignity. In general therefore, though not always, *yeu* appears to be used

in such a way as to denote both the *cause* of an action, and the *means through which* it is completed. Hence it is evident, that if we render it *from*, it must be still in a sense which the Sungskrit grammarians would express by the Instrumental, rather than the Ablative case.

The Chinese however, have another prepositive character, which answers to a particular use of the ablative by Sungskrit grammarians termed 'the *Nimmittuk*.' It is the character 因 *yin*, which marks, not the *means through which* an action is accomplished, but simply the *occasion* of an action, or the *circumstance from which it arises*. An instance of its application occurs in the comment on a short poem in the first volume of the *Shee*, where the commentator represents the joy of the heroine of the poem on her husband's return, as arising,

時 shee time.	歸 kwy returning	其 khe his	因 Yin From
	之 tchee 's	未 wy not	記 kee recollecting

"*From* her recollecting the period of her husband's absence." *Lee-khee*, vol.

In this sentence *yin* the first character, marks the *cause* from whence arose the peculiar joy of this Chinese heroine on her lord's return.

Another instance may be adduced from the same volume. In the comment on a short but beautiful poem on filial affection, the commentator represents a son absent from his parents on the service of his sovereign, as climbing a high mountain, and looking with tender anxiety towards the place of his parents' abode,

言 *yen* words.	己 *kee* } his	親 *tshin* parents'	像 *syang* picturing	因 *yin* From
	之 *tshee* } own	念 *nyen* remembering	其 *kee* this	想 *syang* thinking

" *From* picturing to himself his parents as recollecting his own parting words."
Shee, vol. i.

Here the *circumstance* which gave rise to this action of the dutiful son is pointed out by *yin*, the first character to the right. Were we indeed to change the form of the sentence, we might render *yin* by *for* or *because*, instead of *from*; thus; " *because* he pictured to himself," &c.

From, as signifying from a place, is most frequently expressed in the best Chinese writings by the character 自 *tsé*, so often used to denote *self* in a pronominal sense. Of this, the first page of *Lun-yu* furnishes us with an example, in the sentence wherein the sage numbers among the incitements to study, a man's having a friend or follower come *from* a distance, attracted by the fame of his learning. In describing this circumstance, he uses *tsè* in the sense of the preposition *from*; thus;

方 *fang* part	自 *tsè* from	有 *yeu* Having
來 *lie* come.	遠 *yuen* distant	朋 *phung* a friend

" Having a friend come *from* a distant part.——" *Lun-yu*, b. i.

Another example occurs in the second volume of the *Lee-khee*, in which the writer describing the distance of certain places from each other, uses this expression;

近 kin (it is) near.	里 lee lee	河 ho ho,	於 yu at	山 shan shan	自 Tsè From
	而 irr and	千 tsyen a thousand	南 Nan- Nan-	至 tche arriving	恆 Hung- Hung-

"*From Hung-shan* to *Nan-ho* the distance is a thousand *lee*." *Lee-khee*, vol. ii.

In this sentence *tsè*, the first character to the right, denotes motion or departure from a place.

A third example may be selected from the third book of *Lun-yu*, which details an incident highly illustrative of Chinese manners. *Puh-yeu*, a disciple of the sage's, greatly beloved by him, was dangerously ill; but hearing that the sage intended to do him the honour of a visit, the sick disciple, to shew his esteem for his master, had his couch removed from the north to the south side of the room, that he might leave the former to his master, according to the custom observed toward men of the highest rank. Hearing of this, the sage, as earnest to prevent this distinction being paid him, as his disciple was to do him the honour, would not enter the house; but from a window took hold of his sick disciple's hand. In narrating this circumstance, *tsè*, is used as denoting *from*, in the following sentence,

手 shyéu hand.	其 khee his	執 chih he took	牖 yéu the window	自 Tsè From

"*From* the window he took hold of his hand." *Lun-yu*, b. iii.

The three examples already given, exhibit this character as expressing motion *from a place*; but in the following example it is applied figuratively

to rank in life. In the *Ta-hyoh*, *Tse-se*, the grandson of Confucius, describes the force of a virtuous example to be such that it extends,

庶 *shyû* common	至 *tchee* extending	子 *tsè* son	自 *Tsè* From
人 *yin* people.	於 *yu* to	以 *yé* even	天 *Thyen* Heaven's

"*From the Son of Heaven even to the common people.*" *Ta-hyŏh.*

In this sentence *tsè*, the first character in the sentence on the right, denotes *from* as applied not to place but to situation in life.

The Locative.—The character which answers to the Locative case in Sungskrit, is 中 *choong*, "in." This character however has two meanings; when it precedes a substantive, it has almost constantly the sense of the adjective *middle*; as in "*Choong-kwŏh*," "the middle country" or China. *It is only* when it follows a substantive that it has the force of the preposition *in*. In this last sense it occurs in the second book of *Lun-yu*, where Confucius speaking of *Koong-yea-chang*, one of his disciples then unjustly suffering imprisonment, says,

罪 *choei* crime	非 *fy* it was not	之 *tchee* 's	縲 *loei* } confinement	雖 *Soei* although
也 *yée.*	其 *khee* his	中 *choong* in,*	絏 *syeh* }	在 *tsai* he was

"Although he was *in* confinement, it was not for his crimes." *Lun-yu*, b. iii.

* This uncouth mode of expressing the meaning of a Chinese sentence is sometimes unavoidable from the nature of the language, if the meaning of each character be given with any precision, which, in a language so little known, seems desirable. But this is not peculiar to the Chinese language; neither Sungskrit nor Greek would appear less uncouth in many instances, were an attempt made to give the meaning of each word singly.

In this sentence *choong* in the third line from the right, has the force of the preposition *in*.

Of this application of *choong*, another instance may be adduced from the fourth book, where the sage expresses his contempt of riches and honour if they require the sacrifice of virtuous principles, and says respecting coarse food, water for his daily beverage, and his bended arm for a pillow, that,

中 *choong* in	在 *tsai* is	樂 *Lŏ* Happiness
矣 *ĭ*	其 *khee* these	亦 *yĭk* even

"Happiness is found even *in* these." *Lun-yu*, b. iv.

In this sentence also, *choong*, the fifth character from the right, is used in the sense of the preposition *in*.

We may adduce a third instance from the second volume of the *Lee-khee*, where the writer, giving directions relative to the day on which mourning ought to begin when an emperor dies, says, that on the third day his family should put themselves in mourning; on the fifth the mandarines; and adds,

服 *fŭk* mourn.	男 *nan* let the men	國 *kwŏ* } in the	七 *Tsĭt* The seventh
	女 *nyŭ* and women	中 *choong* } country	月 *yuĕ* day

"On the seventh day let the men and women *in* the country, begin mourning."
Lee-khee, vol. ii.

In all these examples, *choong* follows the substantive; and in the two first, it is preceded by *tchee* the sign of the genitive. This singularity in the construction of *choong*, is by no means peculiar to the Chinese; it is found in Sungskrit, and in several of its dialects; thus in *Sungskrit* देशस्य मध्ये "in the country," is a phrase of the same import, and constructed in exactly the same way, देशस्य being the genitive case.* The reason on which this peculiar construction is founded, probably is, that both *choong* in Chinese and मध्य in Sungskrit, are in reality substantives; and therefore subjected to the regimen of substantives.

Beside *choong*, there are one or two other characters, which perform the same office. The character 間 *kyen*, has in many instances nearly the force of the Locative case. One occurs in the second book of *Lun-yu*, where the relator narrates a singular conversation between *Tse-hya* and *Tse-choong*, two of Confucius's disciples, which took place on the following occasion: *Tse-hya's* son dying, he mourning for him abandoned himself to all the extravagance of grief. *Tse-choong* went to see him, and, affected with his distress, wept with him. Overcome with grief, *Tse-hya* at length exclaimed, "Oh heaven! I have no sin." *Tse-hya*, displeased, rebuked him, and mentioned three instances wherein he had certainly been guilty of sin; the first occurred when *Tse-hya*, and himself were ministering to their master in the *Chyu-tsyu* country, at which time *Tse-hya*

* A still stronger instance of similarity in the construction of these two languages, will be seen in the compound form of this sentence. Though the two former Chinese examples admit the genitive particle *tchee* before the prepositive *choong*, it is omitted in the last example: this also in Sungskrit the sign of the genitive is omitted in the compound form; and देशमध्ये the Sungskrit phrase, agrees precisely with the Chinese '*kwo-choong*.'

turning back at the *See-ho* river, remained there a long time, with the view of making the people believe that he was Confucius himself: he insisted that he had further acted wrong in performing his parents' funeral obsequies in so private and parsimonious a way, as scarcely to make people in general acquainted with their death; and lastly, that at the present time he was acting improperly in mourning thus immoderately for his son. In narrating the first of these three circumstances, *Tse-koong* uses the character *kyen* in the sense of the locative case, in the following sentence;

間 *kyen* midst.	泗 *se*	於 *yu* in	夫 *Foo*	汝 *yü* thou	吾 *Ngo* I
	之 *chee* 's	洙 *Chyu*	子 *tsz*	事 *tsz* attended	與 *yü* with

"I and thou attended Confucius *in Chyu-se*. *Lee-khee*, vol. ii.

In this sentence *kyen*, the last character to the left, has nearly the force of *choong*, and is constructed with the genitive particle in precisely the same manner.

In a sentence which occurs in the first volume of *Mung*, that philosopher uses this character with reference to time. Walking on the public road with one of his disciples, and pensively revolving the then state of things, his disciple asked him why he appeared so sad; upon which he disclosed the cause of his grief by saying, that once in five hundred years a good king might perhaps arise, and that in this space of time alone could one man eminent for wisdom be expected to arise. In this sentence *kyen* is used thus,

者 tshyéa person.	名 ming / 世 shee } a famous	必 pih / 有 yéu } there may be	其 Kée / 開 kyen } in it

"*In* this period there may possibly arise a man eminent for virtue and wisdom."
Mung, book ii.

Here also, *kyen*, the second character from the right, denotes *in*, and, like *choong* in the second example, is constructed with a genitive particle.

In certain cases the adverb 內 *nooi, within,* is used in a sense which has some affinity with the Locative case. One instance occurs in the second volume of *Mung*, where that philosopher, lamenting the state of things, says, that were the various rulers determined to imitate *Wun-wang* in governing, the whole empire might be reformed in seven years. This last clause is expressed in the following manner:

內 nooi in.	之 tchee 's	年 nyen years	七 Tshih Seven

"———In seven years." *Mung*, vol. ii.

In this sentence *nooi* is used in a sense somewhat akin to the locative, and, like the characters *choong* and *kyen* when thus used, is constructed with the genitive particle *tchee*. *Nooi*, however, occurs more frequently in the sense of the adverb *within*.

These are the principal characters which, in the Chinese language, perform the office of the various cases of nouns in the alphabetic languages: and when the force of each of them is considered, it is easy to see, that, taken as a whole, they express the various relations of the substantive with scarcely less precision than the terminations of the various cases in the most refined languages. The Nominative, the Accusative, and the Vocative, have in Chinese no prepositive character to distinguish them; as none is in reality needed. In certain other languages, these three cases are often alike destitute of peculiar terminations to distinguish them. Such is the case in Latin with all nouns of the neuter gender: nor indeed with these alone, many of both the masculine and feminine genders have these three cases alike in both numbers, with the exception of the accusative singular. Of this fact *nubes*, and *gradus*, and even *facies*, furnish examples; and of course all nouns of the third, fourth, and fifth declensions. But in those cases which require particular discrimination, as the Genitive, the Dative, (according to some,) the Instrumental, the Ablative, and the Locative, we find the Chinese sufficiently furnished with prepositive characters, and such too as if accurately discriminated in their application, have perhaps less of ambiguity in them, than the cases of most other languages. In examining these prepositive characters, I have been the more minute, because the right use of them forms so important a part of Chinese grammar. For this reason so great a variety of examples has been adduced to illustrate them; since it is only by studying them carefully, as applied by the Chinese writers themselves, that we can gain any thing like a just idea of their force and beauty. And numerous as the examples adduced are, there is reason to apprehend, that those who wish to gain a thorough insight into the language, will rather regret their fewness and want of variety, than complain of their being too many.

An example of a Chinese substantive as connected with its prepositive characters, would be found to co-incide exactly with the cases of no substantive given in other grammars. It may not however be improper to bring the principal prepositive characters into one view; thus:

Case	Characters	Sound	Meaning
Nom.	人。	Yin,	a man.
Gen.	人之。	Yin tchee,	man's.
Gen.	人的。	Yin tih,	man's.
Dat.	爲人。	Wy yin,	for man.
Dat. (improp.)	於人。	Yu yin,	to or toward man.
Acc.	人。	Yin,	man.
Voc.	人。	Yin,	O man.
Instr.	以人。	Yee yin,	by man.
Instr.	由人。	Yeu yin,	through man.
Abl.	同人。	Thoong yin,	with man.
Abl.	與人。	Yu yin,	with man.
Abl.	自人。	Tsz yin,	from man.
Loc.	人之中。	Yin tchee choong,	in man.

From this view it may easily be seen, that the Chinese prepositive characters in general *precede* the substantive they govern; but that those which express the Genitive and the Locative are exceptions to this rule. These exceptions however appear founded in nature; the Genitive case marks something as *proceeding from* the substantive, not terminating

therein, and the character which expresses the Locative, is in fact a substantive governed by the genitive case.

In these prepositive characters, the attentive reader will have observed a peculiarity found in the same degree, perhaps, in no other language. These prepositions, with the exception of one or two, are all used either as verbs, adjectives, or pronouns. Thus the genitive particle 之 *tchee*, is, in certain situations, the verb 'to go forth,' and even the pronoun 'it.' 爲 *Wy*, 'for,' is also the verb 'to be;' the character 以 *ee*, 'with, by,' &c. is constantly used in the meaning of 'employ, apply, use;' and 由 *yeu*, '*from or through*,' is often found as a verb in the sense of flowing or arising from. The character 同 *t'hoong*, 'with,' is often used in the sense of the adverb alike, and 與 *yu*, with, as connected with, is also the verb 'to give.' As for the two ablative prepositions, 從 *choong* and 自 *tsé*, the former is generally used in the sense of the verb '*to follow*;' and the latter often found united with a pronoun to denote self; as, *ngo tsé kee*, 'I myself.' Lastly, the Locative preposition 中 *choong*, 'in,' is used for the adjective 'middle;' so that the adverb 間 *kyen*, 'in, within,' is almost the only character which has not another meaning; and this, pronounced with the grave instead of the even tone, means, 'to interfere.'

This however, creates little ambiguity; relative to those characters which are used as verbs, or pronouns, or adjectives, their position and the meaning of the context, remove nearly all the difficulty; in English, *bear* as verb, and *bear* as a substantive, are instantly known from each other; as are

sound, the substantive, the adjective *sound*, and *sound* used as a verb. The character, 之 *tchee*, is perhaps the most ambiguous in its application; but the difficulty arising from it, disappears in proportion as a person becomes acquainted with the language.

On the other hand, the circumstance of these characters being in continual use in the capacity of verbs, adjectives, &c. is in some instances the means of throwing light on their real nature and meaning, since the nature of the office they perform as particles, can be easily collected from the sense in which they are constantly used. The nature of the genitive particle *tchee*, for example, is not far remote from the meaning of that character used as a verb, 'to proceed forth:' were we in many instances to deem the preceding character a noun in the genitive case, and *tchee* a passive participle united with the other substantive, we should have nearly the same meaning; thus 'the father's way' might be rendered, (somewhat uncouthly 'tis true,) "the father-produced way." Thus also 以 *yeé*, which marks the instrument, if rendered participially, would still convey the meaning suggested by our prepositions *by* or *with*. In one of the examples given, 'If the sovereign coerce the people by severity, and restrain them by punishment;' we might turn *by* into the active participle in each case, and find the same idea still suggested; thus, 'If the sovereign, *using* severity, coerce the people, *applying* punishment, restrain them from evil.' The same might be shewn relative to others of these prepositive particles.

This peculiarity however is not confined to the Chinese language;

verbs in a participial form are used as prepositions in certain languages in India. In Bengalee the preposition দিয়া, *by*, is precisely the same with the present participle of the verb to give; nor would a sentence be altogether void of meaning wherein it should be rendered by that participle: thus, "By these means he succeeded;" might be rendered ; 'Giving, using, or applying, these means, he succeeded.' This interpretation quite agrees with the genius of the language, as the verb 'give,' is used with great latitude in the Indian languages.

Should any one query, relative to these prepositive characters, which of the two meanings attached to them is the original one, the question may perhaps be pretty easily solved. It is probable, that nearly all these characters originally expressed ideas without reference to any part of speech, and were first used to express the various ideas of proceeding, using, uniting, &c. in the simplest manner; and that as speech was *gradually* enlarged by the extension of mutual communication, they were applied more *widely*, in circumstances more complex, and often in a figurative sense, which might issue in their performing that office in the Chinese language which English prepositions perform; possibly too, without any idea of their being used in a sense widely different from their original meaning. Thus might the *Chinese*, without any very clear idea of the different parts of speech, by the peculiar use of certain characters, bring their language to answer all those purposes for which other nations employ a copious grammatical terminology. This may perhaps account for their not feeling the want of treatises on grammar, when the various senses in which those characters are

used which perform the office of grammatical terminations in other languages, are defined with so much care and accuracy in their various dictionaries.

OF ADJECTIVES.

Relative to the nature of Chinese adjectives, little requires to be said. Three kinds may perhaps be distinguished: *original adjectives*, or those originally intended to describe a quality as existing in some subject: those which being originally *substantives*, are used occasionally to describe certain qualities inherent in substantives; and those which may be termed *compound-adjectives*. Of these three kinds it may not be improper to take a slight view.

1. Those which are *Original Adjectives*, form a very considerable number: Such are 大 *tà*, great; 小 *syaò*, small; 高 *kao*, high; 下 *hyà*, low; 重 *tchoòng*, heavy; 輕 *khing*, light; 富 *foò*, rich; 貧 *p'hin*, poor, &c. It has however been already shewn, that many characters, originally adjectives, are occasionally used as substantives: thus *foò*, rich, is often used to denote riches; and *tà*, great, is occasionally used to signify greatness.

A second kind of adjectives are those, which, originally expressing ideas in their nature substantives, are often used to express the quality they originally denote, as existing in another substantive. Thus 賢 *shyén*, virtue, is often used as an adjective to signify virtuous; and the character 仁 *yin*,

which expresses virtue in the highest degree, is also an adjective when added to 人 *yin*, a man. Of words thus used both as substantives and adjectives, the English language is not altogether destitute; the words light, calm, cold, salt, &c. are used as adjectives as well as substantives. But, as in English words of this kind, it is not easy always to ascertain whether they were originally adjectives or substantives; so, respecting many of these Chinese characters, it is difficult to say with precision whether they were originally substantives, or whether they have been used from the beginning to denote some quality as existing in other substantives. Were we indeed to advert to characters originally *verbs*, and which become adjectives as often as they are used as participles, we might include a great multitude of the Chinese characters. But this would include little peculiar to the Chinese language; 'the *conciliating look*;' 'the *hated task*;' 'the *neglected friend*;' 'the *despised*, yet *feared* enemy,' are expressions by no means unfrequent in the English language.

3. Relative to Compound-adjectives, or those in which two or more characters are united to describe a quality in a substantive, or to form an adjunct thereto, perhaps no language abounds in these to a greater extent than the Chinese. Of this description are certain adjectives formed by adding 的 *tih*, the genitive particle, to an adjective and sometimes to a verb. The following are sentences of this kind:

" This word is *proper*.

的 *tih* (gen. part.)	當 *tong* proper	話 *hwâ* word	這 *Chyeâ* This
	說 *shyeh* to speak	是 *shee* is	句 *kyü* (num.)

" That man is highly *useful*."

的 *tih.* (gen. part.)	要 *yaou* highly	人 *yin* man	那 *Nâ* That
	用 *yeóng* useful	是 *shee* is	個 *kŏ* (num.)

These compounds however are not simply adjectives : in both the above instances a verbal is formed by the genitive or possessive particle *tih* being affixed to a verb, in much the same way as a genitive is often affixed to a Greek infinitive. In the first instance the sentence really is, " this word is *of* the proper-to-be-spoken (kind) ;" and in the other the sentence might be rendered, " this man is *of* the highly-useful (kind)." The construction is nearly the same when this genitive particle is prefixed to a simple adjective ; in that case the genitive particle *tih* communicates to the adjective the force of a substantive in the genitive case, by causing "kind" or " sort" to be understood. Thus, 'this thing is *good*,' (*'haò-tih ;'*) means in reality, '*of* the *good* kind ;' and, 'that thing is *bad*,' (*'ngŏh-tih'*) means, '*of* the *bad* kind.' But this mode of construction is confined almost wholly to conversation ; it scarcely ever occurs in grave compositions.

Another kind of compound adjectives and which are found in their best

writings, are those wherein even seven or eight characters are occasionally united to describe a quality or circumstance connected with a substantive. Such often resemble the adjunct in the sentence given page 200, were it translated 'The coarse-clothing-and-mean-food-abhorring man.' The consideration of all compounds of this kind, however, belongs not so much to this part of the grammar, as to that which treats of Compound words; to which we refer them, and proceed without delay to consider what in other languages is termed,

THE COMPARISON OF ADJECTIVES.

The comparison of one person or thing with another so as to ascertain the relative degrees of strength, virtue, wisdom, goodness, &c. possessed by each, must necessarily exist in every language cultivated to any extent. Hence such of the alphabetic languages as are most cultivated, have a regular series of terminations, which being affixed to an adjective, express with ease the various degrees of a quality; such are τερος and τατος in Greek; तर and तम in Sungskrit; or and *simus* in Latin, and er, and est in English. But as the Chinese language rejects terminations of every kind, it of course has none to mark the degrees of comparison. In expressing these, it makes a nearer approach to the simplicity of the Hebrew, than to the more refined modes of the languages already mentioned.

The most general mode of forming the comparative degree in use among the Chinese, is, that of describing a person or thing as possessing some quality *more than* or *beyond* others. This method employs characters in two different ways; it requires certain characters to be prefixed to the sub-

stantive with which the comparison is made, as well as certain others to be united to the adjective for the sake of forming the comparison. The former it may be proper to consider first.

The two characters generally *prefixed to the substantive* with which the comparison is made, are 過 *kwo*, to pass beyond, and the prepositive character 於 *yu*, already mentioned. Of these two, *kwo* is most commonly used in conversation; and one instance occurs in Confucius of its being used in nearly this sense. In the first volume of *Lun-yu*, the philosopher, speaking on a certain occasion of his headstrong disciple *Tse-loo*, has the following remark;

我 me. 過 beyond 勇 strength 好 esteems 也 由 Yeu

"*Yeu* indeed esteems strength *more than* I." *Lun-yu*, book iii.

In this sentence *kwo*, the fifth character from the right, has the force of '*more than*;' but it would still admit of being rendered '*beyond*,' without any violence; thus, '*Yeu* truly values courage *beyond* me.' If rendered indeed in its own proper meaning as a verb, the sense would be nearly the same; '*Yeu*, in esteeming strength, *goes beyond* me.'

To the substantive with which the comparison is made, however, the prepositive character 於 *yu* is much more frequently prefixed by Confucius and the best Chinese writers, than *kwo*. Thus used, it has nearly the mean-

ing of the adverb *than;* and like *kuo* in these instances, often adds the force of a comparative to an adjective in the positive degree. In the first volume of *Mung*, that philosopher introduces *Tsai-ngo*, as preferring his master Confucius to the emperors *Yao* and *Shun*. In thus eulogizing his master, *Tsai-ngo* declares that in his view he appeared,

矣 ee. 遠 yuen far 舜 Shun Shun 堯 Yao Yao 於 yu more than 賢 Khyen Virtuous

———"Far *more eminent* in virtue *than Yao* and *Shun*." *Mung*, vol. I.

In this sentence the comparison made by *yu* imparts to *khyen*, virtuous, an adjective in the positive degree, the force of the comparative *more virtuous*.

In this method of forming the comparision, those who are familiar with the Hebrew, will realize the simplicity of that language in communicating to an adjective in the positive degree the force of the comparative, by prefixing to the substantive with which the comparison is made, the letter מ 'more than,' or 'beyond,' of which among others, Psal. cx. 4, furnishes an example; '*more than*,' or '*beyond*,' the womb of the morning, thou hast the dew of thy youth.'

The Chinese in thus forming the *comparative degree of the adjective*, however, have several varieties. One of these, and perhaps the most ancient, is that just mentioned, wherein an adjective in the *positive* degree, is rendered

comparative by the other part of the sentence, as in the examples already given; the latter of which is literally, "*virtuous* beyond *Yao* and *Shun*;" but which becomes equivalent to '*more virtuous*;' by the addition of the comparison in the latter part of the sentence.

A second variety in thus forming the comparative degree is, that of *adding* some character to the adjective in the positive degree, in order to render *it* comparative. Of these characters there are several in use, the principal of which are 更 *kung*, "change;" and 尤 *yeu*, which originally denotes fault, or excess; but of these two, *kung* is most used in conversation; as, *kung hao*, better; *kung lao*, older, &c. These still imply a comparison with some other substantive, which if introduced, must be preceded by some character expressive of the comparison, as *kwo* or *yu* already mentioned. Thus, '*kung hao*, better,' to complete the sense, requires either '*kwo t'ha*, beyond him;' or '*yu t'ha*, than he.' The comparative which is formed by these two particles, *kung* and *yao*, has however, this advantage beyond the former mode, that as it expresses of itself the comparative degree, it does not depend for its meaning on the other part of the comparison being added, for which reason it is sometimes omitted, although it is always implied.

But in their best writings 尤 *yeu*, as used in this sense, occurs far more frequently than *kung*. Of this use of *yeu*, the comment of *Chyu-foo* on Confucius, *Mung*, and others, furnishes numerous examples. In his comment on the first volume of *Mung*, that commentator, speaking of other philosophers and great men, says,

者 tek-yin virtue	之 tchee 's	如 yu like	然 Yen Yet
也 yeá.	尤 yeu more	孔 Khoong. Khoong.	未 mi no one
	盛 shing perfect	子 tsz tsze	有 yéu possessed (virtue)

"Yet no one of them has possessed excellence, like the *more perfect* virtue of the sage." *Comment on Mung*, vol. i.

Further, the same writer in his comment on the *Choong-yoong*, explaining the maxim 'to rule depends on men,' quotes the '*Kya-yu*,' as illustrating it by saying, that the great secret of ruling consists in securing the love of the people; and then adds,

備 pé clear.	尤 yeu is more	意 ee idea	語 Yü This sentence

"The idea conveyed by this sentence is *more clear*."

Comment on Choong-yoong.

In both these examples *yeu* prefixed to the adjective, forms the comparative degree; and though as in English, 'than the other,' the counterpart of the last sentence, is evidently implied, yet perspicuity does not necessarily require its being mentioned.

A third variety common in their best writings, though less used in conversation, is, that of expressing the comparative degree by some character

in itself deemed a comparative. For this purpose, the characters *yù*, to exceed, and *yih*, to add, are much used. With these comparative characters also, the remaining part of the sentence which contains the comparison, is understood, though often omitted: and when added, it is preceded by *yu* or *hoo* in order to complete the comparison. Of this we shall find an example or two occurring in the sentences adduced to illustrate these comparative characters: In the first volume of *Mung*, *Hing-koong* the sovereign of *Ts'hee*, seemed once very desirous of shortening the time for mourning to one year instead of three. On expressing his wish to *Koong yoon tchyeu*, a disciple of *Mung's*, he replied by saying that,

乎 *hoo* ? 於 *yu* than 猶 *yeu* (it is) still 之 *tchee* 's 爲 *Wy* (If there) be
已 *ee* abolishing it 愈 *yù* better 喪 *sang* mourning 朞 *kee* a year

"To mourn for a year would still be *better* than wholly to abolish mourning."
Mung, vol. i.

In this sentence, *yù*, in the third line from the right, forms of itself the comparative degree without the addition of an adjective; and the counterpart of the comparison being added, the character *yu* is prefixed to the last member of the sentence.

In the second volume of *Mung*, *Puh-kwy*, who possibly improved those canals in China, which now contribute so much to the fertility of that country, is introduced as extolling his own mode of conveying water, as superior to that of the Emperor *Yu*; in which sentence calling himself by his proper name, *Tan*, he says,

丹之治水也愈於禹

"Tan's aqueducts are *better than** Ee's."

In this sentence too, *yù* is used alone as a comparative answering to the English, 'better.' Here also the character *yu* in the fourth line from the right, is prefixed to the name of the emperor *Yu*, with whom the comparison is made.

There are instances however, wherein this character unites itself with an adjective to form the comparative degree. One occurs in the first volume of *Mung*, where that philosopher, speaking of a certain person, says,

則其過愈深矣

"Then his crime is of a *deeper* hue." *Mung*, vol. I.

In this sentence, *yù* is united with the adjective *shun* 'deep' in order to form the comparative 'deeper.'

The character *yìh*, to add, more seldom forms the comparative alone; it

* There is a mode sometimes used in conversation of expressing this idea by uniting *kwo* with *yu*. Instead of saying "*yu yu Yu*" "better than Yu," the Chinese, in familiar conversation, would say "*hao kwo yu Yu*," literally, "good passing beyond Yu's." This mode however, finds no place in respectable composition.

is generally found added to an adjective in the positive degree. Thus, in the fifth volume of the *Lee-khee*, the author, describing a faithful minister, says, that from his devotedness to his lord's service,

[illegible] *kaë* slightly. 益 *yih* more 罪 *tsooi* his faults 受 *shyeu* indulges 其 *Khee* He

"He continually regards his own defects with *less* indulgence." *Lee-khee*, vol. v.

Another example may be adduced from the first volume of *Mung*, wherein that philosopher, speaking of the submission of a conquered country to the mandates of the conqueror, says, that,

益 *yih* more	如 *yu* with	益 *yih* (it is) more	如 *Yu* Compared with
熱 *yeh* hot.	火 *ho* fire,	深 *shin* deep;	水 *shooi* water,

"Compared with water, it is *more deep*; with fire, *more intense*." *Mung*, vol. i.

In this sentence *yih* twice occurs as united with an adjective to form the comparative degree. It may be remarked also, that as 如 *yu*, 'compared with,' is prefixed to the substantives, *shooi*, 'water,' and *ho*, 'fire,' with which the comparison is made, the necessity of any other character to form the comparison is removed.

Beside this, which may be termed the regular mode of forming the

Comparative degree, there are several others in use, which differ much from it. Among these the following deserve notice:

1. In forming the comparative degree, *kwò* and *yu*, the characters generally used to express the comparison, are sometimes rendered unnecessary by the introduction of 比 *peé*, 'to compare.' Sentences formed with this character run thus: 'Compared with that man, this man is good, better,' &c.' as the following sentence will shew:

"This man's writing is somewhat better than that man's."

一 *yih* one	人 *yin* } man's	字 *tsź* writing	這 *Chyeh* } This
點 *tyèn* point.	的 *ta*	比 *peé* compared with	個 *kó*
	字 *tsź* writing	那 *nà* } that	人 *yin* } man's
	好 *haò* is good	個 *kó*	的 *ta*

In this sentence, the admission of *peé* in the second line, evidently removes the necessity of any character expressive of *beyond* or *than*. Something added to the positive, however, to mark the degree in which the quality exists, is generally necessary to complete the sentence; as in the example given, *yih tyén* is added, which means literally, 'one point.'

The character 與 *yú* with, in grave compositions is perhaps more frequently used to express this mode of comparison than *peé*: but it is thus used chiefly in the way of interrogation; and it then admits the adjective in

the positive degree. Of this mode of expression many examples might be adduced. In the first volume of *Mung*, one is said to have put the following question to *T'shung-see*, relative to his fellow-disciple, *Tse-loo*:

吾	*Ngoo*	My
子	*tsé*	master
與	*yú*	compared with
子	*Tsé-*	Tse-
路	*loo*	loo
孰	*shyih*	who is
賢	*hhyen*	virtuous?

"If my lord be compared with *Tse-loo*, who is *more* virtuous? *Mung*, vol. i.

In this sentence the adjective *hhyen*, virtuous, which is in the positive degree has an additional force imparted thereto from the construction of the sentence: and indeed it is easy to see, that here it may in reality be understood in the *superlative* degree, as the design of the question is evidently to enquire who is the *most* virtuous of the two.

2. Another mode used by the Chinese, which has in it something of the nature of comparison, is, that of simply mentioning a thing or quality, and then saying that the thing in question '*is not like it.*' Thus in *Lun-yu*, *Tse-kya*, asking his master relative to the rich being free from pride, and the poor from servile flattery, the sage replies, that this may be esteemed a certain degree of virtue; but he adds,

未	*mooy*	Yet (is it)
若	*jŏ*	not like
貧	*phin*	being poor
而	*urr*	and
樂	*lŏ*	happy,
富	*foo*	rich
而	*urr*	and
好	*hhŏ*	esteeming
禮	*lee*	wisdom
者	*tchyéa*	
也	*yéa.*	

2 g 2

"Yet is it not equal to a man's being poor and yet happy; rich, and yet a lover of wisdom." *Lun-yu*, book i.

In this sentence the sage intends in reality to say, that the former qualities are inferior to the latter; and in sentences like these, the adjective *good*, &c. is understood, though it is seldom expressed.

3. In certain cases 寧 *ning*; 'to prefer, to have rather,' is used to form a kind of comparative. A sentence occurs in the first volume of *Lun-yu*, in which the sage, in answer to a question relative to genuine filial respect as manifested toward deceased parents, says,

寧 *ning* preferable	其 *khee* their	儉 *kyen* (is) simplicity;	奢 *tsh'yee* extravagance	禮 *Lei* (To) the present mode
戚 *tsih* excessive sorrow.	易 *ee* pageantry	喪 *sang* (to) funerals	也 *yeh*	與 *yu* with
	也 *yeh*	與 *yu* with	寧 *ning* preferable	其 *khee* its

"(As to) the present mode with its extravagance, *preferable* is the utmost simplicity; (to) funerals with their present pageantry, *preferable* is genuine sorrow, though excessive and negligent." *Lun-yu*, book ii.

When *ning* is placed in the first member of the sentence, however, *poöh khŏ*, 'I cannot,' or *poöh khău*, 'I dare not,' is often added in the last, thus:

"I *would rather* support poverty; I *cannot* steal."

竊 *tsëe* / 取 *tshü* } steal. 不 *püh* / 可 *kŏ* } I cannot 受 *shyëu* / 貧 *phin* } bear poverty; 寧 *Ning* / 可 *kŏ* } I would rather

To render this sentence into English word for word, is scarcely practicable, but if taken together, it is equivalent to, "I would rather sustain extreme poverty, than venture to steal."

The phrase 'much more' the Chinese express in their writings by the character 況 *hwang*. In the first volume of *Mung*, that philosopher after describing a certain person as capable of discharging the functions of a ruler because of his esteeming virtue, tells his wondering disciple, that a love of virtue is quite sufficient to capacitate a man for governing the whole empire, and then adds,

乎 *hoo.* 國 *kwŏ* country 魯 *Loo* the Loo 況 *hwang* how much more. 而 *Irr* And

——"And *how much more* the province of *Loo*" *Mung*, vol. i.

These modes of expressing comparison may be occasionally met with in their best works; but the following are confined almost wholly to conversation; and some of them occur only in the most familiar discourse.

Something of comparison is often added in common discourse by intro-

ducing either 還 *hwan* to return ; still, again, &c. or 又 *yéu*, again, in connexion with an adjective in the positive degree. The first of these occurs in sentences similar to the following :

"Although this is good, I *still* want something better than this."

這 chyĕ } This	好 haò (is) good,	還 hwan still	過 kwò beyond
個 kó	但 tán still	要 yaó want	這 chyĕ } this.
雖 suei although	我 ngò I	好 haò good	個 kó

In this sentence *hwan* in the third line, is so introduced as to add something to the force of the proper comparative.

An instance of the use of 又 *yèu* again, as thus applied, might be given in some sentence capable of being connected with the foregoing so as to form a kind of counterpart thereto ; thus :

"This now is better than that."

于 Yu } Now	這 chyĕ } this	又 yeú again	過 kwò beyond	個 kó.
今 kin	個 kó	好 haò good	那 nà that	

2. The Chinese likewise express occasionally some kind of comparison by introducing the character 越 *yuĕh*, to exceed, to surpass. It is used in sentences like the following :

"Thus to act is better."

這	*Chay*	Thus
樣	*yang*	
做	*tso*	to act
越	*yuĕh*	surpassing
發	*fah* (by)	excellent
好	*hau* (is)	good.

The application of *yuĕh* here, however, approaches more nearly to the superlative 'best,' than to the comparative 'better.'

3. Sometimes an adjective is doubled in conversation, to indicate its existing in a greater degree. This is not peculiar to the Chinese language, it is found in several of the dialects of India derived from the Sungskrit. It occurs in sentences of this kind:

"That tree naturally rises higher and higher."

那	*Na*	That
條	*tyau*	tree
樹	*shu*	
要	*yau*	naturally
長	*chăng*	grows
得	*tih*	
高	*kau*	higher and higher
高	*kau*	
的	*tih.*	gen. part.

4. In conversation also, the force of a comparative is sometimes imparted to an adjective in the positive degree, by saying *how much* one thing varies from or exceeds another; thus,

"This robe is two inches *shorter* than that."

二 urh two	件 kyen (each)	比 pe compared with	大 ta } robe	這 Chay This
寸 chuen inches.	短 twan is short	那 na that	衫 shan	件 kyen (each)

Here the construction of the sentence imparts to 'short,' the adjective in the positive degree, the force of the comparative 'shorter.'

It may be proper to observe further, that the Chinese occasionally add certain of these comparative characters to some which are esteemed superlative. The character 甚 *shin,* 'exceedingly,' described in the Latin-Chinese dictionaries as a character pertaining to the superlative degree, is found in construction with the comparative character *yu* in the following sentence from the first volume of *Mung*, wherein the author lamenting the degeneracy of the times, says,

時 shee time	甚 shin deep	政 ching government	悴 tsooi anguish	民 Min } The
者 tchay	於 yu beyond	未 vey never	於 yu from	之 tchee } people's
也 yay	此 tse this	有 yeu was	虐 ngoh cruel	憔 ts'heaou distress

"Men's distress and anguish through evil government, were never *more exceedingly deep than* at this time." *Mung*, vol. i.

The fact seems to be, that the Chinese having little idea of grammatical

nicety, have not always drawn the boundary between the comparative and the superlative degrees with that precision which is found in some other languages. To the consideration of the Superlative we now proceed.

THE SUPERLATIVE DEGREE.

The Superlative degree is perhaps less used by the Chinese than the Comparative; and in examining the latter we have already seen, that in one or two instances they have the appearance of intermixing with each other. '*Haŏ kuò t'ha,*' 'better than he,' can be made to form the superlative degree by only changing *t'ha*, he, for *choòng yin*, all men; thus, '*haŏ kuò choòng yin*,' 'better than all.'

The Chinese generally express the Superlative by adding to the adjective in the positive degree, some character denoting superior excellence. Of these the most common are 絕 *tsyŭh*, which originally means, 'to exceed, to complete or end;' 極 *kih*, an apex, a point, the summit; 最 *t'sooi*, to excel; 至 *tchee*, to arrive at; and 甚 *shin*, much. Of the three latter as used to form a kind of superlative, examples may be found in their best works.

The first of these, *tsyŭh*, often occurs in the Chinese writings as a verb; but it is less common in them as forming the superlative degree. It is chiefly thus used in conversation, and is found in sentences like the following,

"That well is of the *deepest* kind."

的 *tih* gen. 深 *shin* deep 絕 *tsyŭh* most 是 *shee* is 井 *tsing* well 那 *Na* That

In this sentence *tsyŭh* performs the office of a particle serving to the superlative degree: it might however be translated *very* or *exceedingly*, without any violence to the sense; as, 'that well is *exceedingly* deep'

The character 最 *tsooi*, 'excelling, *surpassing*,' occurs frequently in respectable writings as forming the superlative. In the *Kang-kyen*, or, The Annals of China, the historian, speaking of the modification of a very severe law by one of their sovereigns, has this expression,

好 *haò* good. 最 *tsooi* (is) highly 理 *lee* made 此 *Tsz* This

"This modification is *exceedingly good*, (or *best*)." *Kang-kyen*, book x.

We may adduce an example from the comment on the *Lee-khee* wherein *tsooi* has still more evidently the force of a superlative particle. Speaking of a certain ancient writer on the subject of morals, and comparing him with those who had preceded him, the commentator adds;

善 *shen* virtuous. 爲 *wy* is 最 *tsooi* most 之 *tche* 's 書 *shoo* work 高 *Kao* Kao- 氏 *shee* shee

"*Kao-shee's* work is *most virtuous* in its tendency." Comment on the *Lee-khee*, vol. i.

In this sentence, '*tsooi shyen*,' in the two last lines to the left, evidently expresses the superlative degree.

The substantive 極 *kih*, the apex, the summit, is also often used in their standard works to denote the superlative degree. The following sentence from the fourth volume of the *Lee-khee*, furnishes two examples of its being thus used. The author describing music, and urbanity, or that politeness which the Chinese deem the highest pitch of good manners, and almost of virtue itself, thus characterizes them,

極 *kih* the highest	和 *ho* harmony	樂 *Yŏ* Music
順 *shyun* attention.	禮 *lee* urbanity	極 *kih* the highest

"Music is the *most perfect* harmony; urbanity the *most perfect* attention to others."

Lee-khee, vol. iv.

The adjective *shin*, much, exceeding, often occurs in nearly the same sense. In his comment on the first volume of the *Lee-khee*, the commentator, speaking of the work of a certain author, extols it by saying;

大 *ta* great.	甚 *shin* very	係 *kei* is	所 *so* which	書 *shoo* (is) a work	此 *Tsz'* This

"This is a work which is of *the greatest* importance, (or, the importance of which is *very great*)."

Comment on vol. i. of the *Lee-khee*.

In this sentence *shin* is added to the adjective *tà*, great, in order to express the superlative degree. To some it may appear singular that this character should here form the superlative, when in page 286 it is united with another character to form the comparative degree. For this however it is easy to account; in the former instance it is used simply to describe a quality, as *deep*, or *depth*, and it therefore admits of comparison; but here it is added to another adjective, in order to form the superlative.

The verb 至 *tchee*, to arrive, is often used in a sense which has some affinity with the superlative. An instance of this occurs in the first book of *Lün-yu*, where the sage says respecting *Thay pŭh*, one of the ancient Chinese worthies, who thrice refused the sovereignty when pressed to accept it,

已 *ee* completed.	德 *tih* virtue	謂 *wy* termed	其 *khee* his (virtue)	大 *Thay*. Thay.
矣 *ee*.	也 *yĕ*	至 *tchee* the highest	可 *khŏ* may be	伯 *pŭh* pŭh

"The virtue of *Thay-pŭh* may be deemed virtue of the *most exalted* kind."

Lun-yu, book v.

In this sentence 至 *tchee*, in the third line, is used to denote the utmost extent of virtue: it may therefore be termed a superlative.

Another instance occurs in the second volume of *Mung*, wherein *Wan-chang*, one of *Mung's* disciples, conversing with him relative to the seve-

rity of the emperor *Shun* towards wicked men, enumerates several whom he put to death; and adds respecting his younger brother, a man destitute of probity, that altho' fraternal affection forbad his putting him to death, *Shun* would not permit him to remain near his person, but sent him to a distant part of the empire, in a kind of honorable exile. In narrating this circumstance he says,

有 *Yéu.* Yeu.	封 *fung* he sent	不 *puh* } wicked (man,)	象 *Tsyang* Tsyang.
庳 *pee* pee.	之 *tchee* him to	仁 *yin*	至 *tchee* a most

"His brother *Tsyang*, a most wicked man, he sent to govern *Yeu-pee*."

Mung, vol. ii.

In this sentence the character *tchee* makes a still nearer approach to the superlative of other languages. In general however, it is used as a verb, to denote arriving at the highest pitch; and to this meaning its application as a superlative has a close affinity.

It is proper to observe farther, that instances occur wherein both *tchee* and *kih* form substantives in which case they are subjected to the same regimen as other substantives, and are consequently *postfixed* to the substantives with which they are connected. They then indeed, like other substantives, are occasionally preceded by a genitive particle. Of this application of *tchee*, the two following sentences furnish examples.

In the second volume of *Lun-yu*, the Chinese philosopher has this remark,

至 *tchè* heighth	謹 *kin* } (is) caution's	亦 *yih* also	雖 *Suy* though
也 *yè*	之 *tche* }	問 *wun* to enquire	知 *che* you know.

"To enquire relative to a thing though already acquainted therewith, is the *heighth* of caution." *Lun-yu*, book vii.

A sentence of a similar nature occurs in the first volume of *Mung*, where, conversing with a friend, *Mung* says,

至 *tchè* heighth	尊 *tsun* } (is) honor's	子 *tsè* son's,	爲 *Wy* To be
也 *yè*.	之 *tche* }	父 *foo* father	天 *Thyen* heaven's

"To be the father of the emperor is the *heighth* of honor." *Mung*, vol. i.

In both these sentences, *tchee*, though occurring in the form of a substantive, is still intended to express the superlative degree. In this form indeed its meaning is radically the same as in the examples before given: in the instances wherein it thus *follows* the substantive, it may be deemed a verbal noun, while in those wherein it *precedes* the substantive, it may be esteemed either a verb or a participle.

Instances occur too wherein *kik* assumes the form of a substantive in nearly the same manner. The following sentence from the volume of the

Lee-khee contains one. Speaking of the various states of life, the author says,

之 *tchee* to	期 *kee* a long feed	至 *tchee* arriving	自 *Tsz* From
極 *kih* summit.	老 *laò (in)* old age	於 *yü* at	耄 *maò* eighty

"From eighty to a hundred is the *extreme* of old age." *Lee-khee*, vol. ii.

Beside these, there are several methods used in conversation to express a high degree of honor, respect, or excellence; some of which find a place in historical composition, while others are confined wholly to conversation. Among these, is that of expressing a high degree of excellence by the application of the ordinal *teè yih*, 'the first.' The author of the *Kang-kyen*, or the Annals of China, comparing *Syao-ho* with another man of eminence, *Ts'hao ts'han*, says that *Syao-ho* was,

之 *tchee* him.	次 *tsz* fell below	參 *ts'han* ts'han	曹 *Ts'hao* Ts'hao	一 *yih* first	第 *tee* (was) the

——"The *first* (or *greatest*); *Ts'hao-ts'han* was inferior to him."

Kang-kyen, vol. v.

Another mode is not altogether unfrequent, that of adding 頂 *ting*, the top or apex, to 上 *shyáng*, superior; which is done in sentences like the following,

"This is a *most superior* horse."

這 *Chyei* This 匹 *yih* (excl.) 是 *shih* is 頂 *ting* the top 上 *shyang* above 好 *hau* good 馬 *ma* horse.

A third mode occasionally used in conversation to describe a high degree of excellence, is, that of adding *shih fun* 'ten parts,' or 'wholly,' to an adjective; thus,

"This dial is a *perfectly exact* one."

這 *Chyei* 個 *ko* } This 日 *jih* sun 規 *khwy* (index) 是 *shih* is 十 *shih* ten 分 *fun* parts 準 *chyun* exact 的 *tih* gen.

This mode however is not peculiar to the Chinese language. In Bengal, nothing is more common than to hear the phrase, '*solowanna*;' literally, 'sixteen annas,' introduced into a sentence, in order to express wholly, or perfectly. The idea is borrowed from a rupee's containing sixteen annas; hence that expression denotes completeness, from its being the whole number of parts into which the rupee is divided, as does the Chinese expression from ten being the number of parts into which a thing is generally divided among them.

Lastly, a degree of excellence, or the reverse, is sometimes expressed in conversation, by adding to the adjective the phrase 狠得* *tuh-hün*, which in reality means no more than 'thoroughly, or certainly;' and which bears some resemblance to the provincial phrase 'good to a fault,' used in some parts of England. It however occurs less frequently than the former two modes. When used, it is in this way;

"For you to act this, is *most certainly well.*"

得 tuh } most	是 shee is	此 tsé this	你 Nee For you
狠 hün } certainly.	好 hou good	做 tso to act	如 yu like

It is not easy perhaps to particularize every individual character by which the Chinese express the degrees of comparison; but I have reason to think, that there is scarcely any mode of expressing comparison used either in respectable works, or in correct conversation, which will not co-incide with some one of the examples given.

In thus tracing the various ways in which the Chinese express the degrees of comparison, it is easy to perceive that the same principle pervades this part of their grammar, which we have already had occasion to notice

* It may be proper to observe, that Chinese characters when placed in a horizontal line, constantly run from the right to the left, like Hebrew and Arabic; hence when a phrase is given which contains two or three characters, the characters themselves are to be read from the right to the left, while the names of them as given in English are to be read from the left to the right in the English mode. In this phrase the character *tuh* the first to the right, is the verb to get, to obtain &c. and *hün* that on the left, conveys the idea of disobedience or pertinacity.

in examining the prepositive characters, that of causing certain characters used occasionally as verbs, even at the present time, to drop all idea of time as well as of mood and person, and to perform the humble office of comparative particles. Of this, *kuò*, to pass beyond; *yuĕh*, to excel; *yĭh*, to add; *tchée*, to arrive at, and others which have been adduced, furnish sufficient proof. Such indeed might be expected to be the case in a language which rejects all terminations: the relations which things and qualities bear to each other must originally have been expressed either by characters conveying ideas already known, or by certain invented for that purpose and to which no idea had been as yet affixed. Now, although it may be too much to affirm that the latter mode has in no instance been adopted, it still seems reasonable to suppose, that the former, that of employing characters already used to represent ideas, would in general be preferred, as being superior both in perspicuity and certainty. Such we find to be generally the case in the Chinese language; and this, while it plainly shews the nature of Chinese grammar, points out also the nature of the task which one who wishes to elucidate the language has to perform, that of selecting from their most approved works, such examples as shall clearly shew the various ways in which the characters under consideration are actually used.

This affords a hope, that, though we have advanced no farther in our grammatical researches into the language, we shall yet find, if not the greatest yet the most laborious part of our work completed: for although only two of the parts of speech, Substantives and Adjectives, have been as yet professedly considered, these have necessarily involved much that belongs to the Prepositions and Adverbs. The consideration of the Verb includes perhaps the most difficult part of the work which yet remains: the Pronouns,

though numerous, are in general clear and determinate, and will therefore require few examples to illustrate them; the Participles in Chinese are necessarily included in the verb; Adverbs of place, time, &c. require little beyond being mentioned: and the remaining Prepositions, with the Interjections, have in them little of difficulty. So that beside the verbs, we have only the Conjunctions, those links of discourse, which will require any great number of examples to illustrate their force. Before we proceed to the Pronouns however, it is proper to notice a kind of adjectives important in most languages. These are,

THE NUMERALS.

Those adjectives which express *Numbers*, deserve notice in almost every language; but in Chinese, both the antiquity and the peculiar nature of the language combine to render them interesting.

The Nine Figures by which the Chinese express their cardinal numbers, are very ancient; and it is not improbable, that, relative to the invention of figures, the palm of antiquity belongs to the Chinese. In the 'Annals of China' figures are said to be nearly co-eval with the Chinese characters. It is in the reign of *Khyen-yuen*, the fourth in succession from the celebrated *Fook-hi*, that the Chinese annalists place the invention of numbers, which the commentator on that volume describes as including the knowledge of 'the nine different figures.' This account can perhaps scarcely be deemed an authentic record; for the history of all the Chinese monarchs prior to

Yao, has in it much which militates against its own credit; it is probable however, that the use of figures among the Chinese is very ancient. The following passage from the *Shoo-king*, seems indeed to confirm this tradition. In the first volume of that work, which treats of the acts and sayings of the great *Yao*, that monarch is introduced as thus approving the labors of two of his ministers, who at his command had turned their attention to the regulation of time,

六 lyeh six	六 lyeh } sixty	三 san three	暨 khee with	咨 Tse Surprizing!
日 jih days.	旬 tsen }	百 pih hundred	和 Ho Ho	汝 yú ye
	有 yeu and	有 yeu and	期 kee have fixed the year,	羲 Hhe Hee

"How surprizing! ye, *Hee* and *Ho*, of three hundred and sixty-six days have formed the year." *Shoo*, vol. i.

The *Ee-king*, one of the most ancient of their classical books, also uses figures in various passages; and the *Lee-khee*, supposed to be written chiefly by the great *Tchyeu*, whom Confucius so highly venerated, and who preceded him at least five hundred years, has the figures recurring therein with still greater frequency. In the time of Confucius indeed, numbers formed one of the six liberal arts in which youth were instructed, the other five being good manners, letters, music, wrestling, and archery. But it is certain, that no traces of figures can be found either among the Romans or the Greeks, as high as the sixth century before the Christian æra. It is a well-known fact, that in the laws of Solon, numbers were represented by the letters of the alphabet; one was denoted by I, while *five* and *ten* were expressed

by Π and Δ, the initials of *πέντε* and *δέκα*. The contest relative to priority of invention in the article of figures, therefore, seems to lie wholly between the Chinese and the Indians or the Hindoos, to whom we are said to be indebted for the figures we use at the present day; but whether they originated with the Chinese, or with the Hindoos, or whether both nations invented them independently of each other, are questions into which the nature of a grammar forbids our entering. We proceed to the examination of the system.

The Characters used by the Chinese to express the Cardinal numbers are in number seventeen; They are as follows:

一 *Yih*, One.
二 *irr*, two.
三 *san*, three.
四 *sź*, four.
五 *ngóo*, five.
六 *lyeú*, six.
七 *ts'hih*, seven.
八 *pāh*, eight.
九 *kyeú*, nine.
十 *shih*, ten.
百 *pāh*, a hundred.
千 *ts'hyen*, a thousand.
萬 *wàn*, ten thousand.
億 *ó*, a hundred thousand.
兆 *chaó*, a million.
京 *king*, ten millions.
垓 *kyaí*, a hundred millions.

These will be exemplified by the authorities adduced to elucidate the

manner in which they are combined, in order to express the various numbers which occasion may render necessary.

From Ten to Nineteen, the numbers are formed by placing the odd number below the character for *ten*, and in general by interjecting the verb *yeu* 'to have,' between the two numbers. Of this the following sentence, from the third volume of the *Lee-khee*, which fixes the period for a youth's learning music, furnishes an example;

誦 *tsong* recite	學 *hyŏ* let him learn	三 *san* three	十 *shih* At ten
詩 *shee* poetry.	樂 *ngŏ* music,	年 *nyen* years	有 *yeŭ* having

"At thirteen, let the youth learn music, and recite poetry." *Lee-khee*, vol. iii.

In this sentence *san*, three, is united to *shih*, the character for ten, by interjecting the verb *yeŭ*.

The Tens are formed by placing the characters for two, three, &c. above *shih*, the character for ten. This mode is continued from twenty to a hundred, the number of tens intended being thus denoted by the various numbers placed above the character for ten; of which several examples occur in the following sentence from the *Lee-khee*, describing the privileges attached to age.

十 shih tens	杖 chang a staff	於 yu in	家 kya	五 Ngòo } At fifty
杖 chang a staff	於 yu in	鄉 hyang the village	六 lyŭh sixty	十 shih }
於 yu in	國 kwŏ the country	七 tshih at seven-	十 shih	杖 chang he may use a staff
朝 chhao the palace.	八 pah eight	十 shih ty	杖 chang he may use a staff	於 yu in

"At *fifty*, a man may use a staff in the house; at *sixty*, he may use one in his village; at *seventy* he may use a staff abroad in the country; at *eighty*, he may use one even in the imperial palace." *Lee-khee*, vol. ii.

Here we find *five, six, seven,* and *eight* placed above *shih*, the character for ten, to mark the respective number of tens intended. When single numbers are added to twenty, thirty, forty, &c. the verb *yëu*, before-mentioned, is occasionally omitted.

The Hundreds from one to nine inclusive, are formed with the same simplicity, by placing *puh*, the character which denotes a hundred, underneath one, two, three, &c. Of this we have three examples in a sentence occurring in the first volume of *Mung*, which gives us that philosopher's idea of the Chinese chronology prior to the time of Confucius. It is as follows:

歲 suí years.	有 yëu have	五 ngòo five	於 yu at	舜 Shun Shun	由 Yeu From
	餘 yu more	百 pĕh hundred	湯 Thang Thang,	至 tchee arriving	堯 Yao Yao

"The period from *Yao* and *Shun*, to the reign of *Thang*, is somewhat more than *five hundred* years." *Mung*, vol. i, f. 81.

In this sentence, *ngóo*, five, in the fourth line, is placed above *pǔh* the character for a hundred, to mark the number of hundreds intended. It may not be improper to add, that the *Yao* mentioned here is the great *Yao*, so much venerated by the Chinese; and that *Shun* was his adopted son, taken by him from the plough.

歲 *sooi* years.	有 *yéu* having	五 *ngóo* five	文 *Wun* Wun-	至 *tché* arriving	由 *Yu* From
	餘 *yu* more	百 *pǔh* hundred	王 *wang* wang	於 *yu* at	湯 *Thang* Thang

"From *T'hang* to *Wun-wang*, somewhat more than *five hundred* years." *Ibid.*

The *Thang* mentioned here was the founder of the *Shyang* dynasty, the last emperor of which, notwithstanding his crimes, was supported on the throne by *Wun-wang*; but was dethroned by *Woo-wang*, the son of *Wun-wang*.

餘 *yu* more	百 *pǔh* hundred	子 *tsz* tsze	於 *yu* at	王 *wang* wang	由 *Yeo* From
歲 *sooi* years.	有 *yeu* and	五 *ngoo* five	孔 *Khong* Khoong.	至 *tché* arriving	文 *Wun* Wun.

"From *Wun-wang* to *Confucius*, somewhat above *five hundred* years." *Ibid.*

In these three sentences we find *pǔh*, a hundred, preceded by *ngóo*, five. When the number of the hundreds is six, seven, &c. the construction is precisely the same.

The Thousands from one to nine thousand inclusive, are formed like the hundreds, by inserting 千 *ts'hyen*, the character for a thousand, underneath one, two, three, four, &c. as the sentence already quoted page 209, sufficiently shews,

千 *ts'hyen* thousand.   三 *san* three   牝 *pin* mares,   騋 *Lai* Of stately

" *Of stately mares three thousand.*"

The Ten Thousands are expressed by the character *wàn*, which in some instances also denotes 'all;' as appears in the examples given, page 215. In the early state of the language it might possibly be the highest number in common use: and in English we, at this day, affix an idea of much greater extent to the term 'myriads,' than merely that of a few ten *thousands*. The construction of the Ten Thousands is the same with that of the thousands; beneath the respective units, one, two, three, &c. is placed *wàn*: the character for ten thousand, thus, *ŭrr* the character for two, placed above *wan*, will denote two tens of thousands, or twenty thousand; *san* the character for three, placed above *wàn* will express thirty thousand; and thus with the other units. Of this application of *wàn*, the following sentence from the second volume of the *Lee-khee* furnishes an example.

九 *kyéu* nine	百 *pih* a hundred,	一 *yih* one	者 *tchyeu*	方 *fang* square
萬 *wan* ten thousands	為 *wy* are	里 *lee* lee	為 *wy* being	十 *shih* ten
畝 *myeu* myeu	田 *t'hyen* a field	者 *tchyeu*	方 *fang* square	里 *lee* lee

" A space ten *lee* square, comprizing a hundred square lee, forms a field of *ninety thousand myeu*."* *Lee-khee*, vol. ii.

In this sentence *kyéu* the character for nine is placed above *wàn* the character for ten thousand, and both characters thus united, denote nine ten-thousands, or ninety thousand *Wàn wàn*, or ten thousand times ten thousand, is a phrase said to be used by the Chinese to express their desire for the long life of the emperor, when he appears in public ; thus :

歲 *sooi* years.	萬 *wan* ten thousand	萬 *wan* ten thousand	皇 *Huang*	(Let the)
	萬 *wan* ten thousand	歲 *sooi* years,	帝 *tee*	Emperor (live)

" Let the Emperor live ten thousand years, let him live for ever." Literally, ten thousand times ten thousand years.

The Hundreds of Thousands in the Chinese system of notation are express-

* Respecting this measure, Chinese authors are divided. The imperial dictionary quotes one author as saying, that a *myeu* now contains a hundred *poo*, (of 7½ feet each ;) but it quotes another to prove that, anciently, a *myeu* contained only two-fifths of the modern *myeu*. The author of the *Lee-khee* however, in a foregoing sentence, deems a square *lee* equal to nine hundred *myeu*.

ed by the character 億 *yih.* One example of it as thus used, occurs in the same page of the *Lee-khee* with that just quoted. It is the following;

畝 *myeu.*	九 *kyeu* ninety	百 *pih* a hundred	十 *shih* ten	者 *tchyea*	方 *Fang* Square
	十 *shih* tens	為 *wy* forms	里 *lee* lee	為 *wy* being	百 *pih* a hundred
	億 *yih*	田 *t'hyen* a field	者 *tchyea*	方 *fang* square	里 *lee* lee

" A field of a hundred *lee* square, comprizing a hundred times ten *lee* square, includes nine millions of *myeu.*" *Ibid.*

The next superior place, that of Millions, the Chinese designate by the character 兆 *chaò.* This character is probably less ancient: an instance of the application of it occurs, however, in the *Ta-hyŏh* of Confucius,* wherein the author describing the advantages possessed by a wise and good prince, studious of learning, says respecting him, that heaven may possibly cause him to become,

師 *sse* instructer.	君 *kyeu* leader	之 *tchee* of people's	兆 *chaò* millions	億 *Yih* a hundred thousand

——" The leader and instructor of innumerable multitudes." *Ta-hyoh.*

In this sentence *yih* and *chaò,* the two first characters from the right, are not perhaps to be taken in their strictest meaning: they rather denote here an immense multitude. But this example still proves that *chaò* was then

* Since writing the above, the author has met with several examples of *chao* in the *Shoo-king.*

known as a numeral; as, unless it had been previously thus known, it could have added little or nothing to the force of the sentence.

To express Tens of Millions the Chinese use the character 京 *king*; which is perhaps still more modern than *chaò*, the character for millions. Its being actually used to express Tens of Millions however, is sufficiently substantiated by the following quotation from the Imperial Dictionary;

爲 wy are	十 shih ten	爲 wy are	十 Shih Ten
京 king one king.	兆 chaò millions	兆 chaò a million,	億 yih hundred thousand

"Ten hundred thousand are a million, (*chaò*;) ten *chaò* are one *king*."

Tse-tyen, vol. ii.

That 垓 *kai* denotes Hundreds of Millions, is likewise substantiated by the Imperial Dictionary, the Compilers of which support their definition of this character by the authority of a work, named "*Foong-chooh-tsong*," which they thus quote;

曰 yuĕh are termed	十 shih ten	曰 yuĕh are termed	十 shih ten	曰 yuĕh are called	十 Shih Ten
垓 kai one kai.	京 king king	京 king one king	兆 chaò millions	兆 chaò a million,	億 yih hundred thousand

"Ten hundred thousand are termed a million, (*chaò*;) ten *chaò* are termed a *king*; ten *king* are termed a *kai*, (a hundred millions)."

Tse-tyen, vol v.

This quotation is equally decisive in favor of *king* as denoting tens of millions; but the writer has not been successful in attempting to ascertain the date of the work from which the quotation is taken. There is reason to think however, that it must be posterior to Confucius, and even to Mung. The last three numeral characters indeed, those which denote a million, ten millions, and a hundred millions, seem to be far less ancient in their use than the others. In those passages of the *Lee-khee* wherein we might expect them used, we find the requisite number expressed without them, of which the following example furnishes a proof. Speaking, in the second volume, of certain dimensions in length and breadth, and describing the number of *myen* which they include, the author denominates it as being,

億 yih hundred thousands. 萬 wan ten thousand 九 Kyéu nine

——" Ninety thousand *yih*."

Here it is evident that the number contained in this sentence might have been expressed by 'ninety *kai*, (hundreds of millions;)' or by 'nine hundred *king*, (tens of millions;)' or at least by 'nine thousand *chaò*;' (millions.) The author however goes lower than even *chaò*, and chuses to express it by ninety thousand *yih*, (hundreds of thousands;) which affords a presumptive proof that *yih* was the highest numeral then in general use.

The *Omission* of a place, whether it be thousands, hundreds, or tens, the Chinese can express with ease. As every figure is followed by its denominative character, it is precisely of the value marked thereby; so that if any

figure next to one expressing millions, were followed by 百 *pĭh*, the character for a hundred, it would denote only its number of hundreds; if by that expressing tens, only its number of tens; and if it were followed by no denominative character, it would express nothing more than its number of units. An example will perhaps elucidate this. In the first volume of the Annals of China, the historian, after saying that *Tee-koo*, the father of the great *Yao*, reigned seventy years, particularizes his age in these words,

歲 *suï* of age. 五 *ngoó* five 百 *pĭh* hundred 一 *yĭh* one 年 *nyen* years 崩 *Pung* He died

"He died a hundred and five years old." *Kang-kyen*, vol. i.

In this sentence *ngoó* five, having no denominative character following it, signifies five only, while *pĭh*, a hundred, placed after *yĭh*, one, makes that figure signify one hundred.

In conversation the Chinese express the omission of any place by interjecting the character 零 *ling*, residue, remainder, &c. Hence they would thus express,

"A thousand and five."

五 *ngoó* five. 零 *ling* the rest, 千 *ts'hyen* thousand 一 *Yĭh* One

Such is the ancient and regular mode of Chinese Notation, and that con-

stantly used in their standard works. Convenience however has induced the Chinese to adopt certain other modes in the course of business.

Numbers expressed in Words.

1. The first of these is, that of expressing *the nine units by written characters.* It is probable that this originated in a desire to guard against fraud in bonds and other writings of that nature, to which the Chinese numerals, from their simplicity of form, are particularly liable. Probably to obviate this, ten characters have been chosen the names of which answer to those of the ten figures. These characters however were not originally formed to express these numbers: they have all of them a meaning of their own, independently of their being used to designate numbers, in which meaning they often occur in the Chinese ancient writings. These ten characters, with their respective meanings, are as follows:

壹 *yih*, one; unity, perfection.

貳 *irr*, two; to assist; to distinguish or separate.

叁 *san*, three; an accusation.

肆 *sz*, four; to expose publicly.

伍 *ngoò*, five; to associate.

陸 *lyiu*, six; earth raised high.

柒 *chhih*, seven, a certain tree.

捌 *pāh*, eight; to divide.

玖 *kyiu*, nine, a particular kind of stone highly valued.

拾 *shih*, ten; to collect.

The numbers from Eleven to Nineteen are formed in the same way as by

the figures; namely, by placing the character *yih*, one, beneath *shih*, ten, but still without interjecting between the two characters the verb *yéu* 'to have;' which the following examples shew:

拾 *shih* / 壹 *yih* } eleven — 拾 *shih* / 貳 *irr* } twelve — 拾 *shih* / 叁 *san* } thirteen, &c.

The Tens to ninety inclusive, are formed precisely as by the figures: the following are examples;

貳 *irr* / 拾 *shih* } twenty — 叁 *san* / 拾 *shih* } thirty — 肆 *si* / 拾 *shih* } forty

The Hundreds too are formed by placing the characters expressive of one, two, &c. above that for hundreds, thus,

壹 *Yih* / 百 *pih* } one hundred — 肆 *irr* / 百 *pih* } two hundred.

The Thousands follow exactly the same rule; and are written thus,

壹 *yih* / 千 *ts'hyen* } one thousand — 貳 *irr* / 千 *ts,hyen* } two thousand — 貳 *irr* / 十 *shih* / 千 *ts'hyen* } twelve thousand, &c.

But though this mode is used in notes, drafts, receipts, &c, (as in English,

we in such cases write the sum in words for the sake of greater precision,) it has not attained that place in standard works among the Chinese which writing numbers in words has obtained in English authors. In most respectable works among us, this method is generally adopted in preference to figures; but no instance occurs in Confucius of numbers being thus written; not even in his *Ts'hyen tchyeu,* which contains a view of the affairs of China for two hundred and fourteen years, and which is therefore full of numbers and dates. Nor has Mung, who wrote nearly two hundred years later, any example of their being thus used: in the works of these authors the regular figures constantly occur, as well as in their more ancient works. This mode of writing the numbers by characters instead of figures, therefore, must be comparatively modern.

Mode of notation used by Traders, &c.

2d. There is another method in current use among merchants and traders, which deserves notice, though confined to trade and business. This mode varies the nine original figures somewhat in shape, and wholly in position, though not in name. They are these following:

〡 *one*	〤 *four*	〧 *seven*
〢 *two*	〥 *five*	〨 *eight*
〣 *three*	〦 *six*	〩 *nine*

In examining these characters, the reader will observe, that the first

three are the proper numerals placed perpendicularly; but that those for *four* and *five* are wholly new. That for *six* is formed by placing a short perpendicular stroke above a horizontal one; the *seven* and the *eight* follow the six; and the *nine* is a compound of the figures for six and four.

The Tens in this system are expressed in a way somewhat curious. The character for ten is in reality 十 *shih* the common numeral for ten; but to make it signify ten in this system, a stroke must be placed to the left of it: thus 〡十. This is done for the sake of writing the units from eleven to nineteen inclusive, which are not placed underneath the character for ten, as in the common way, but above it to the right of the stroke denoting the number of tens intended: thus,

From Twenty to a Hundred the number of tens is denoted by strokes placed to the left of the character for ten; as is seen above in the number twenty, thirty, forty, &c. But when these respective tens receive an addition of units, the figures which express the number of tens, are removed from the left, to the top of the ten, in order to admit them; thus,

〢十 *Twenty.*	〢一 十 *Twenty-one.*
〣十 *Thirty.*	〣一 十 *Thirty-one.*
〤十 *Forty.*	〤一 十 *Forty-one.*
〥十 *Fifty.*	〥一 十 *Fifty-one.*
〧十 *Seventy.*	〧〣 十 *Seventy-three, &c.*

The same mode is observed in writing the Hundreds: on the left of 百 an abbreviated form of *pih*, the common character for a hundred, are placed the various strokes which denote the number of hundreds, which however, are removed above when an addition is made of tens, or of units: thus,

〢百 *Two hundred.*	〢○〣 百 *Two hundred and three.*
〥百 *Five hundred.*	〥〣 百 *Five hundred and thirty.*
〧百 *Seven hundred.*	〧〨〢 百 *Seven hundred and eighty-two.*

The Thousands follow the same order: on the left of 千 *ts'hyen,* the common character for a thousand, is written the figure intended to express the number of thousands designed; which, as in the former cases, is removed above when any addition is made. Thus,

〣千 *Three thousand.*

〣一〤 *Three thousand, one hundred and forty.*
千

〦千 *Six thousand.*

〦〢〇三 *Six thousand two hundred and three.*
千

To denominate ten thousand they use an abbreviated form of the regular numeral *wan*. It is this, which they thus apply,

〢万 *Twenty thousand.*

〣万 *Thirty thousand.*

〤万 *Forty thousand.*

〥万 *Fifty thousand.*

When other numbers are added to these, however, the figures denoting the number of ten-thousands are placed above this distinctive character as in the other cases: thus,

〣万 *Thirty thousand.*

〣二 *Thirty-two thousand.*
万

Beyond this character for ten thousand, the Chinese seldom use any distinctive character in this mode. Instead of using *yih, 'chaò, king,* and *kai*, the higher numeral characters, they prefer expressing the higher numbers by deeming them so many 'ten thousands:' thus they express a hundred thousand by placing the character for ten to the left of that for ten thousand; a million, by placing the character for a hundred to the left of that for ten thousand; and thus they express any greater number. This is exemplified in the following numbers,

〡〩〢〣
百十万

One million, nine hundred and twenty-three thousand.

〥〣〡〦〣〢〣
千百十万

Fifty-three millions, one hundred and sixty-three thousand, two hundred and thirty.

〥〤〣〤〧〥〇〇〣
万千百十万

Five hundred forty-three millions, four hundred seventy-five thousand, and three.

This last number, if written in the customary mode of numbering, would stand thus,

零 *ling* the rest	萬 *wan* ten thousands,	四 *se* } forty.	千 *ts'yen* thousand	五 *Ngoo* } Fifty.
三 *san* three.	五 *ngoo* five	十 *shih*	三 *san* three	萬 *wan*
	千 *ts'hyen* thousand,	七 *chih* } seven	百 *pak* hundred	四 *se* } four

The attentive reader will observe from these examples, that in this abbreviated mode, the Chinese express the omission of a place in notation by a small cypher, which they however term *ling*; and that they further insert a cypher for *every* place thus omitted, as may be seen in the last example given.

In this abbreviated mode, the chief advantage arises from the figures being placed from the left to the right, in the European manner. It is however still incommoded by the necessity of inserting characters underneath to denominate the various figures. This they do to denominate the figures above the tens of thousands; but below tens of thousands, they omit the denominative characters after writing the first; the rest being understood to follow in due course, unless interrupted by the insertion of cyphers, as in the hundreds and units' place of the last number. This abbreviated mode, though said to be current throughout China, is still confined to accounts: nor have the characters for the figures as yet found their way into the various Chinese dictionaries.

THE SWAN PAN.

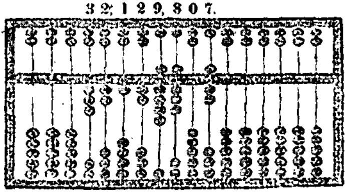
If the last mode of notation verges toward the regular decimal system, carried in Europe to so great a degree of perfection, the *Swan pan*, which according to Barrow, is in universal use, brings it fully into view. This instrument is an oblong frame of wood about eighteen inches long and eight inches wide, divided in the midst by a thin piece of wood, which runs length ways, and forms it into two compartments. These compartments have certain small pins of wood or brass, running across at right angles, on each of which are seven wooden balls about two thirds of an inch in diameter, perforated so as to admit of their being strung and easily moved on the pins, which are fastened into the sides of the frame. Of these seven

balls, five are in the lower compartment of the frame, and two in the upper, and one in the upper is esteemed equal in value to the five in the lower compartments. Hence as the five in the lower are deemed five units, and the two in the upper two fives, or ten, each pin of wood is furnished with balls capable of expressing any number from one to fifteen.

These pins represent the various places in the Numeration table: the number of pins with their respective balls varies in different instruments, but some of them contain seventeen, which renders them capable of expressing any number as high as seventeen places, or, ten thousand billions. By this instrument, beginning to the left any where it will, a Chinese expresses any number with ease. For example; if he wishes to express 'thirty-two millions, one hundred and twenty-nine thousand, eight hundred and seven,' he begins to the left and expresses thirty millions by selecting and moving to the *middle* partition three of the lower balls, which by their relative position will denote *thirty* millions; he then from the five lower balls on the next pin to the right, selects two to express the two *millions*; afterwards one from the five on the next pin to the right to express a *hundred thousand*, and then two of the next five to the right to express the two *tens* of thousands: after which, to express the nine *thousands*, he selects of the balls on the next pin to the right, one *from* the upper two for five, and adds thereto four from the lower to *complete* the nine: to express the eight *hundreds*, he then places in view one from the upper two to denote five, and adds three from the lower five, thus forming the eight: lastly to

denote the absence of the *tens*, he passes by those on the next pin to the right, and to express the seven *units*, selects one from the upper two for five, and two from the lower five to complete the seven. Thus on eight of the pins, is expressed the sum required; which stands thus on the instrument itself,

3 2, 1 2 9, 8 0 7.



This instrument, which is of Chinese origin, and *the antiquity* of which it is not easy to fathom,* while it *brings into full application* the decimal system of arithmetic, admits of its being carried to any extent. Fractions, could be expressed thereon with perfect ease: the Chinese constantly express by it the various denominations of money, weights, and measures in use among them; which they easily distinguish by leaving one pin to the right as an interval between the whole numbers and the fractional parts of weights, measures, &c. and the same interval between each lower denomination. With this instrument, therefore, they contrive not only to express any number much more expeditiously than they could with the pen; but proceed so far as to add, substract, and even multiply therewith.

* Common tradition ascribes the invention of this instrument to the great *Tchyeu*, the son of *Wun-wang*, and the brother of *Woo-wang*, the first emperor of the *Tchyeu* dynasty.

OF ORDINALS.

In their standard works, the Chinese seldom use any character to distinguish the ordinal numbers from the cardinal ones. Multitudes of examples might be adduced from the *Chhun-ts'hyen* of Confucius, in which an event is said to have happened in the *ninth*, the *fifteenth*, the *seventeenth* year, &c. of the reigning prince; without any character being used to distinguish these numbers from their respective cardinal numbers. Of this one example may suffice: in the first volume of that work, the sage detailing the events which happened in the seventeenth year of *Hwan-koong*, the tenth sovereign of *Loo* prior to *Ting-koong*, in whose reign Confucius was born, records an eclipse of the sun in the following terms,

食 *chhih* } eaten.	日 *jih* the sun	月 *yuĕh* month's	冬 *Toong* (In the winter
之 *tchee*	有 *yĕu* was	朔 *sŏh* first day	十 *shih* the tenth

"In the winter, on the first day of the *tenth* month, the sun suffered an eclipse."

Tchin-tchyen, vol. i.

In this sentence the cardinal number *shih*, ten, in the first line from the right, is used to denote the ordinal '*tenth*.'

In more modern works, the character 第 *teè*, which originally means *but, only*, &c. is prefixed to the various cardinal numbers, to render them ordinal, as 六第 *teè-lyeù*, the sixth; 十第 *teè-shih*, the tenth, &c.

Examples of this kind are to be found in almost every book wherein the chapters or sections are numbered. This mode, however, is nearly confined to the titles of chapters, &c. it seldom occurs in the body of a respectable work. But in conversation, [illegible] *tee* is general prefixed to the various cardinal numbers in order to render them ordinal, of which it seems scarcely necessary to detain the reader by any farther examples.

THE PRONOUNS.

In a language destitute of every verbal inflection, the Pronouns become highly important, as it is chiefly from them that the verb derives precision. Accordingly in Chinese we find the pronominal characters both numerous and definite in their meaning; and in general, they appear to have been originally intended as pronouns; nor are many of them used in any other way. It will perhaps assist us in forming a clear idea of these Pronominal characters, if we first take a view of them in their various kinds, and afterwards examine how far they are affected by the accidents of gender, number, and case.

Of the Various KINDS *of* PRONOUNS.

Were the Chinese Pronouns divided into three classes, the Personal pronouns might form the first class; the Relative and Interrogative pronouns, the second; and the third class might include all the rest, which consist of various kinds, as Demonstratives, Possessives, Distributives, &c. and which are by some termed Adjective pronouns.

CLASS I. *The Personal Pronouns.*

The great number of pronominal characters used to express the first and second personal pronouns, seems to render a smaller kind of division ne-

cessary, that which regards them as they represent either the *first*, the *second*, or the *third* person.

Characters denoting the First Person.—The characters which are used to represent the First personal pronoun, are no less than *seven* in number. These are:

我 *Ngŏ.*	予 *Yu.*	余 *Yu.*	俺 *Ngam.*
朕 *Chin.*	吾 *Ngoo.*	咱 *Ts'ha.*	

Of these seven characters used to denote the pronoun I, it may not be improper first to notice *Chin*, which is among the most ancient of them, though now confined to the emperor alone. This pronoun is probably co-eval with the language itself: in the first volume of the *Shoo-king*, which treats of the acts and sayings of the great *Yao*, that sovereign is introduced as thus addressing his ministers prior to his adopting *Shun*;

載 years 十 ty 七 seven 位 governed 在 have 朕 I

" *I* have been on the throne sevenly years." *Shoo-king*, vol. i.

In this sentence, *chin*, the first character on the right, expresses the pronomn I. The three emperors, *Yao*, *Shun*, and *Yu* generally used this pronoun; and it is now appropriated to the emperor alone, possibly through

the caprice of custom, for it is scarcely probable that *Yao*, whose character is in general remarkable for humility, would express *himself* by a character denoting superior excellence.

2. The character 我 *ngó*, however, is more generally used for the pronoun I, both in writing and conversation, than any of the others. It is scarcely less ancient than *chin*: the emperor *Yao* himself uses it in the speech already quoted: in the following sentence, the historian introduces him as thus speaking of *Shun*, of whom he had heard, and who was now mentioned to him by his ministers;

哉 *tsai* !   試 *she* will try   其 *kee* him   我 *Ngó* I

"*I* will certainly try him!"   *Shoo-king*, vol. i.

In this sentence the pronoun I is expressed by *ngo*, the first character from the right. This pronoun does not contain two complete characters; but it is formed by blending 弋 *yih*, to throw or dart, with 手 *shyeu*, the hand. It occurs so frequently both in writing and conversation, that more examples of it would be superfluous.

3. The character 予 *yu*, is also used to express the first personal pronoun; and as thus applied, it seems to vie in antiquity with the two already mentioned. In the passage of the *Shoo-king* already quoted, *Yao*, after expressing his regret that no one of his own family possessed virtue worthy of the throne, enquires for some one possessing genuine worth;

4. To express 'certain,' or 'such,' as referring to persons whose names are omitted, the character 某 *mow* is often used. This will be illustrated by the following sentence from the second volume of *Lun-yu*: Confucius's friend, the musician *Se-mien*, was blind. The sage, therefore, when walking with him, was accustomed kindly to tell him when he came to the street, the plain, &c. and, on his sitting down, to mention who were near him: this latter act of kindness is described in these terms;

子告之曰某在斯某在斯

"Confucius informing him said, '*such an one* is here; and *such an one* is here.'" *Lun-yu*, vol. ii.

5. The character 夫 *foo* is often used to express 'such,' when referring to some person or thing previously mentioned. In the first volume of *Lun-yu*, *Tsz-kong*, conversing with Confucius, asks him whether that enlarged benevolence which seeks the welfare of all, can be termed genuine virtue; on which Confucius tells him, that this is the virtue of a sage, scarcely realized even by *Yao* and *Shun*; and in the next sentence, referring thereto, he adds,

夫仁者己欲立而立人己欲達而達人

"He who possesses such excellence indeed, wishes to fix his own mind in virtue, and to fix the minds of others; to understand things clearly himself, and to illuminate the minds of others." *Lun-yu*, vol. iv.

In this sentence, 夫 *foo*, the first character to the right, referring to *yin*, virtuous excellence, mentioned in a foregoing sentence, has the force of the indefinite pronoun 'such.'

6. In many instances, the Chinese express 'others,' merely by the substantive 人 *jin*, man; as is evidently the case in the foregoing sentence, wherein that substantive being placed in opposition to 己 *kee*, self, necessarily denotes 'others.' To adduce more examples of it, therefore, would be superfluous.

7. 'Another' is expressed in some instances by the personal pronoun 他 *t'ha*, he. One example of this may be quoted from the first volume of *Mung*. In a conversation with the prince, whom he was endeavoring to form to virtue, the latter quotes, as the language of a good man, the following sentence from the *Shee-king*:

度 [illegible]	予 I	有 are being	他 The another
之 them	忖 weighing	心 his feelings,	人 man

"The feelings of another man I realize within myself." *Mung*, vol. i.

1. The character most generally used, both in their standard and other writings, to express the second personal pronoun, is 爾 *irr*. The key of it is 爻 *ngao*, to imitate, but the other part is no complete character. It seems very ancient, as it is found in the *Shoo-king*, the following sentence from which furnishes one of the first instances of its occurring in that work. It is an address of *Yu*, chosen by the emperor *Shun* as his successor in the throne, to the ministers around him, when about to reduce to obedience a rebellious province;

伐 *fa* quell	奉 *fong* } at the imperial command	衆 *choong* all	以 *yé* by	肆 *sú* Therefore
罪 *tsooi* the rebellion.	辭 *tsé*	士 *sé* ministers,	爾 *irr* you	予 *yu* let me.

"At the imperial command let me therefore with all *you* ministers, quell this rebellion." *Shoo*, vol. i.

2. The character 汝 *yú*, however, as used to denote the second personal pronoun, is of equal antiquity. The following sentence from a paragraph in the *Shoo-king* already quoted, contains an example of its being thus used. Addressing his ministers relative to a successor, as already mentioned, the great *Yao* says,

位 *wei* seat.	巽 *suin* I would resign	庸 *yoong* realize	汝 *Yú* Ye
	朕 *chin* my	命 *ming* the command;	能 *nung* can

"Could *you* realize my wishes, I would resign the throne." *Shoo-king*, vol. i.

In this sentence *yú*, the first character to the right, expresses the second personal pronoun, to which the context, in this instance, attaches the force of the plural number. As thus expressing the pronoun *thou*, &c. this character is still common in the Chinese writings; but it is little used in conversation. It is formed by adding 女 *nyú*, a woman, to 水 *shoói*, water.

3. The element 女 *nyú*, just mentioned, which properly denotes a woman, is also used occasionally to denote the second personal pronoun, in which case it assumes the name *yú*. Nor is it thus used as exclusively applicable to the female sex; in the first volume of *Lun-yu*, Confucius himself applies it to one of his disciples, *Tse-koong*: the instance occurs in the sentence already quoted:*

愈 yŭ? excels? 孰 Shuh who 也 yea 回 Hooi Hooi 與 yú with 女 Yú Thou

" *Thou* compared with Hooi, who excels?" *Lun-yu*, vol. i.

In this sentence *yú*, the first character to the right, expresses the second personal pronoun. Many instances indeed might be produced from Confucius alone, of its being thus applied, were it not for swelling the volume.

4. The character 你 *neé*, is more commonly used in familiar conversation to denote the second personal pronoun, than any of those already mentioned. It is not found, however, in their standard works, nor is it often used in respectable epistolary correspondence.

* See page 239.

Beside these four, two or three characters which have originally another meaning, are occasionally used to denote the second personal pronoun.

5. The conjunctive character 而 *irr*, which is one of the two hundred and fourteen elements in the *Shoo-king*, and others of the Chinese classics, is sometimes used in the sense of the second personal pronoun, as the following sentence quoted in proof of this by the compilers of the Imperial Dictionary, from the second volume of the *Shoo*, sufficiently evinces. It contains the advice of the great *Tchgey* to his nephew and sovereign;

色 *seih* natural.	而 *irr* be thou	康 *kheng* serene,	而 *irr* Be thou

"Be *thy* demeanor serene and tranquil, *thy* countenance the expression of nature." *Shoo-king*, vol. ii.

In this sentence the character *irr*, the first to the right, is twice used to denote the second personal pronoun. Nor does this appear to be done on the ground of its being a conjunction, and hence implying the pronoun as contained in the verb; the conjunction 而 *irr* being scarcely ever found to begin a sentence in Chinese.

6. Another character thus occasionally used for the pronoun "thou" is 乃 *nai*, which is also a copulative conjunction. In the first volume of the *Shoo*, the emperor *Shun* thus addresses *Kao-yao*, one of his ministers, whom he highly valued;

休 *hyeu* an efficient prop.   之 *tchee* art   乃 *nai* thou   惟 *wy* Only

"It is *thine* alone to influence and stay the whole empire." *Shoo-King*, vol. i.

In this sentence, *nái*, the second character from the right, performs the office of the second personal pronoun.

7. A third character thus occasionally used is 若 *yŏh*, which in general signifies 'like, as,' &c. The imperial dictionary however says, that it also denotes the second personal pronoun, and supports this definition by the following quotation from the *Tsin-yu* :

至 *tchee* arrive.   而 *irr* and   宿 *Sooh* Sooh   若 *yŏh* you   日 *yih* days   三 *San* Three

"In three days *you* may arrive at Sooh."   *Tse-tyen*, vol. xxii.

In this sentence the second personal pronoun is expressed by the character *yŏh* in the second line from the right.

This application of *yoh* may be still further substantiated by a sentence from the 'Annals of China,' in the eleventh volume of which the emperor *Kao-choo* thus addresses an offending mandarine,

上 *Shang* The emperor	若 *yŏh* Hast thou	淮 *Hwae* Hwai-	侯 *hyeu* chief	乎 *hoo* ?
曰 *yueh* said,	教 *kyâo* taught	陰 *yin* yin	反 *făn* to rebel	

"The emperor said, 'Hast *thou* taught the chief of *Hwai-yin* to rebel?"

Kang kyen, vol. xi.

In this sentence *yŏh*, in the second line from the right, unequivocally expresses the second personal pronoun.

Characters expressing the Third Person.—Among the various characters which denote the third personal, there is scarcely one which exclusively belongs to the Personal pronoun: nearly all thus applied are also to be met with occasionally as Demonstratives. The characters by which the third personal pronoun is generally expressed, are 他 *t'ha*, 伊 *ee*, 彼 *peé*, and 其 *khee*.

1. 他 *T'ha*. This character is generally used in conversation to express the third personal pronoun. But although applied in conversation to denote *he*, &c. it does not often occur in this sense in their best works. As found in these it is often equivalent to, 'another;' 人他 *t'ha yin*, 'that man,' an expression not unfrequent, denotes another, possibly from its pointing out a person different from the one whom the reader is supposed to have more immediately in view. But this we shall have occasion to notice when treating of the Indefinite pronouns.

2. The character 伊 *ee*, is sometimes used for the pronoun *he*; but it is more generally found united with a substantive, like the demonstrative 'that,' than met with alone, like the English personal pronoun 'he.' This character does not seem to have been so anciently in use as *t'ha*. It occurs however in the *Shee-king*, though seldom in the *Shoo*. It is at present frequently used in respectable writings; but it is less frequent in conversation.

3. The demonstrative 彼 *peé*, 'that,' is not unfrequently used alone in the sense of the third personal pronoun. An instance of this occurs in the following example selected from the first volume of Mung, wherein that philosopher, to shew that virtue is equally easy to all, quotes one as affirming that he possessed ability for walking in the path of virtue as really as any one who had formerly trodden that path;

夫 *foo* man	我 *ngŏ* I (am)	夫 *foo* man;	彼 *Peé* He (is)
也 *yeá* too.	丈 *chàng* a full grown	也 *yeá*	丈 *chàng* a full grown

"If *he*, (the virtuous man), be a man of full age, I also am the same."

Mung, vol. i.

4. But the character which like our pronoun *he*, is most frequently used alone to express the third personal pronoun, is 其 *khee*. This character is ancient; it occurs frequently in the *Shoo-king*, and has uniformly maintained its place to the present time. It is not unfrequent as a demonstrative; and is *said* to be occasionally used as a relative. In the following example however, as well as in many others, it has evidently the force of the pronoun *he*: Confucius, quoting a passage from an ode in the *Shee-*

king, with which he was much pleased, adds respecting the author,

乎 hoo ! 道 too the way 知 chee understood 其 Khee He

——" *He* understood the true way of ruling !" See *Mung*, vol. ii.

These four are the characters most generally used to express the third personal pronoun. Were all the characters which express the Personal Pronouns brought into one view, they would stand thus:

Characters used to express,

The First Person.	The Second Person.	The Third Person.
我 *Ngó*, I, &c.	爾 *Irr*, Thou, &c.	他 *T'ha*, He, &c.
朕 *chin*, —	汝 *yú*, —	伊 *ee*, —
予 *yu*, —	女 *nyŭ* (*yŭ*), —	彼 *peé*, —
吾 *ngoo*, —	你 *neé*, —	其 *khee*, —
余 *yu*, —	而 *irr*, —	
咱 *t'sha*, —	乃 *nai*, —	
俺 *ngan*, —	若 *yŏh*, —	

CLASS II. *The Relative and Interrogative Pronouns.*

The Relative and Interrogative pronouns have a near affinity with

each other, as the former point out a person well known to the reader, and the latter refer to one as yet unascertained, and respecting whom, therefore, a question is moved.

Of the Relative Pronouns.——Among the Relative pronouns, the most ancient, and the most general in its use, is the character 所 *só*, which is used to denote all three persons; and is equally applicable to persons, places, and things. This might be shewn by numerous examples, were it necessary; one or two may however suffice. In the second volume of *Lun-yu*, the sage, describing to *Kwí-tse*, the usurper of *Loo*, a truly great minister, says,

止 *chee* he stops.	不 *puh* not	道 *tâo* the path	臣 *chin* minister	所 *só* He who
	可 *khó* able	事 *sé* serves	者 *chyee*	謂 *wy* is
	則 *tsih* then	君 *kyeun* his prince;	以 *yie* in	大 *tá* a great

"*He who* is a great minister, serves his prince in the path of virtue; when he cannot, he stops." *Lun-yu*, vol. ii.

In this sentence *só*, the first character to the right, is applied to a Person. The following sentence which contains the sage's directions for thoroughly knowing a man, exhibits it as applied to Things.

其 khee that	所 so which	以 yee he does	視 Shee Observe
所 so in which	由 yew, he pursues	觀 kwan mark	其 khee that
安 ngan he rests.	察 chah examine	其 khee that	所 so which

"Observe that *which* a man does; mark that *which* he pursues; narrowly scrutinize that in *which* he delights." *Lun-yu*, vol. i.

The pronominal character 其 *khee*, which occurs as the third personal pronoun, is said by the Latin-Chinese dictionaries, to be also a relative, and indeed there are instances wherein it seems to have the force of the relative *who*, &c. In this case, however, it also includes the personal pronoun *he*; as, 'he who,' 'him who,' &c.

The character 之 *tchee*, which has been already described as performing the office of a genitive particle, is placed by Fourmont among the relatives. It is true, that few characters are used in a greater variety of meaning than this; but it is doubtful whether in any one instance it can be justly termed a relative. In the phrase, *('yin tchee')* which he quotes from the *Ta-hyŏh*, *tchee* is evidently the genitive particle; and indeed he treats it as a relative on the ground that the Chinese genitive particles are relatives in fact; for on the same principle he ranks the particle 的 *tih*, among the relatives. It may admit of doubt however, whether this idea be admissable: *mai hyang tih*, (the instance he gives of *tih*,) will admit of being translated, "the man *who* sells odours;" but it may also be rendered without a *relative*:

'the odour-seller' is a phrase of nearly the same import. In the languages of India, nothing is more common than thus to place before a substantive, an adjunct formed by uniting a verb with its object, which, if literally rendered into English, would read 'the *odour-selling* man,' &c. &c. Fourmont's being unacquainted with this fact, seems to have led him to the conclusion that the Chinese genitive particle, from its being used as such, must necessarily be a relative. A conclusion however, which if admitted, would go far toward confounding all distinctions in grammar. That the Chinese express nearly the same idea by the genitive particles, which they occasionally express by the relative, is a fact; but a fact by no means confined to them: if they apply these two modes of expression to nouns of every gender, we in English apply them to nouns of the masculine and feminine gender: 'The Gentleman's hat,' expresses the same idea as, 'the hat *which* the gentleman has;' 'the author's work,' is equivalent to, 'the work *which* the author wrote.' Few, however, would, on that account, chuse to rank among the pronouns, the 's which forms the genitive.

Fourmont has the same idea respecting the particle 者 *tchyéa*, when added to a verb for the sake of expressing the agent or doer. As thus used, he deems it a kind of relative; and it is conceded, that, added to a verb, it forms a phrase which the western languages occasionally express by a relative. Thus, *tchyéa* placed after the verb *hyŏh* 'to learn,' forms a phrase, (*hyŏh tchyéa*,) which we can render, 'he *who* learns;' added to *tŏŏh* 'to read,' it forms, '*tŏŏh tchyéa*,' which will admit of being rendered, 'he *who* reads,' (ille legens.) In English, however, both these phrases can be expressed without employing the relative: 'the learner' 'the reader,' will convey the

idea as fully as, 'he who reads,' &c. Still few would class the termination-*er* with the relative pronouns, because it expresses an idea which a relative is occasionally employed to express. Our language has two modes of expressing the same idea, that of employing the relative, and that of adding to the verb the termination *er*; why then may not the Chinese language be allowed to possess the same variety? That it has one relative applicable to persons, places, and things, the character 所 *só*, and that 其 *khee*, sometimes occurs as a relative, are freely granted; but it is far from being clear that either 之 *tchee*, or 的 *tih*, or 者 *tchyea*, have any just claim to that name.

'Whoever,' and 'whatever,' may perhaps be more properly ranked among the Indefinite pronouns; to which class they are therefore referred.

The Interrogative Pronouns.—In the Chinese Interrogative characters there is a considerable variety. The character 誰 *shooi*, which answers to the English 'who?' is one of the most ancient interrogatives the Chinese have. Examples of it may be found in all their writings from the *Shoo-king*, to the lighter productions of the present day: nor is it unfrequent in conversation. This character is of itself an interrogative, is generally applied to persons, and neither needs, nor indeed properly admits, a substantive to be united therewith; although this is sometimes done in familiar conversation. The following examples from the *Shoo-king* may be sufficient to illustrate its force. *Yu*, conversing with the Emperor *Shun*, and describing the influence which that emperor had on the people, adds;

誰 Shooi Who 敢 kän dares 不 poüh not 讓 jëng? imitate thee?

"*Who* is proof against the attraction of thy virtues?" *Shoo-king*, vol. i.

In this sentence *shooi*, the first character to the right, forms of itself the interrogative 'who?'

2. The character 孰 *shoŏh*, scarcely equals *shooi* in antiquity; but like that character, it resembles our interrogative 'who?' in being generally used alone. It is commonly applied to persons in the standard writings of the Chinese: an instance of which may be seen in a sentence already quoted from the first volume of *Lun-yu*;* it is the interrogative pronoun in the sentence,

"Thou compared with *Hooi*, *who* excels?"*

To multiply examples of a pronoun so definite in its meaning, would be superfluous: we proceed to,

3. The interrogative 何 *hho*. This character, when used alone, often denotes 'why?' but when united to a substantive, it is equivalent to 'what?' It is applied to both persons and things. Of its being applied to the former, an instance occurs in the sentence quoted page 214, from the first volume of *Lun-yu*, in which *Tse-koong*, inquiring relative to *Puh-ee* and *Sooh-chee*, says,

也 yea 人 yun men 何 Hho What

——"*What* men were they?" *Lun-yu*, vol. i.

* See page 239.

This character is however applied no less to things: 故何 *Hho-koò?* 'what affair?' 物何 *hho woŏh?* 'what thing?' are phrases not of unfrequent recurrence either in the Chinese writings, or in respectable conversation.

Beside these three, which are the interrogative pronouns chiefly used in their standard-works, there are several others worthy of notice, though some of them occur more seldom in the Chinese writings, and others are confined almost wholly to conversation. Among the latter are,

4. The character 那 *nà.* This pronoun, though sometimes found in the demonstrative form, occurs perhaps more frequently as an interrogative; which sense indeed is given in the Imperial Dictionary as its original meaning. It is chiefly in conversation however, that it thus occurs: 人個那 *Nà kò yin?* 'What man?' 事件那 *Nà kyèn sè?* 'What business?' are phrases often recurring in conversation, and lighter compositions.

5. 焉 *Yen.* Though this character is not originally an interrogative, yet when placed at the beginning of a sentence, it has the force of 何 *hho?* It is thus used in the *Shee-king;* in the first volume of which, the author represents a woman whose lord had been long absent in the wars, as bemoaning his absence, and exclaiming,

草 *ts'haò* herb	諼 *hyuen* the sorrow-obliterating	得 *tâh* shall I get	焉 *Yen* How

"How shall I obtain the herb which obliterates sorrow? *Shee-king*, vol. i.

The interrogation in this sentence is formed by *yen*, the first character to the right.

6. The character 安 *ngan*, ease, comfort, has in some instances the force of the interogative 何 *hho*. This is the case in the following sentence, which occurs in the first volume of the *Lee-khee*;

仰 yăng expect (another)	將 tseang	則 tseh then	其 khee (if) it	泰 T'hai
	安 ngan	吾 ngoo I	頹 thui fall	山 shan

"Should the mountain *T'hai* fall, *how* can I expect another?"* *Lee-khee*, vol. i.

In this sentence the interrogation is formed by the character *ngan*, in the fourth line from the right.

7. The substantive 烏 *oo*, which originally means a crow, is said by the compilers of the Imperial dictionary to be used occasionally in the sense of *hho*, 'what?' To confirm this, they quote from the *Se-kee*, the following sentence;

也 yeá	事 sé affair	此 tsé this	有 yeù is	烏 Oo How

"How has this affair happened?" *Tse-tyen*, vol. xiii.

* This sentence is figurative: it forms part of a conversation between Confucius and *Tse-kung*, added to the *Lee-khee* by those who revised that work with the sage's additions thereto. In this conversation Confucius had been describing himself under the figure of the mountain *T'hai*, and representing his fall or death as a matter of small importance. This gave rise to the exclamation above, which is *Tse-kung's*.

The interrogation in this sentence is formed by the character *co*, the first on the right.

8. The character 曷 *hŏh* has also the force of the interrogative 'how?' or 'in what manner?' This it seems to have obtained early; for it is found in the second volume of the *Shoo-king*. It occurs in a soliloquy of the emperor *P'han-kung*, who, reflecting on the virtues of his grandfather *T'hang*, the founder of the *Syang* dynasty, says,

民 *min* people? 朕 *chin* my 虐 *nyŏ* oppress 曷 *Hŏh* Why

"Why should I cruelly oppress my people." *Shoo-king*, vol. ii.

9. 幾 *kee*, 'a little,' &c. is sometimes used interrogatively, as equivalent to, 'how many?' Of this an instance occurs in the second volume of *Mung*. On being visited by one of his disciples, with whom he was displeased, the philosopher addresses him thus,

矣 *ee* 日 *yih* days? 幾 *kee* how many 來 *lai* hast come 子 *Tsz* Thou

"*How many* days hast thou arrived?" *Mung*, vol. ii.

In this sentence the interrogative is formed by the character *kee* in the third line from the right.

10. The phrase 甚麼 '*shin-mò*' is so often heard in conversation, that it would be improper to pass it over in silence, although it is seldom met with in respectable compositions. 甚麼人來 *Shin-mò yin lai?* 'What man came?' with other expressions of this kind, may often be heard in conversation; to which however they seem almost wholly confined.

11. Another interrogative which, if not strictly a pronoun, has a close affinity thereto, is 豈 *khee* 'why?' or 'wherefore?' which may also be translated, 'what-cause?' This character is pretty ancient, of which the following passage from the first volume of the *Shoo-king*, furnishes a proof. *Thai-khang*, the grandson of the emperor *Yu*, growing supine and negligent, his younger brother delicately attempted to arouse him to a sense of his duty by singing a kind of sonnet in his hearing, which contains the following sentence;

一 *Yih* One	三 *san* thrice	怨 *yuén* by murmurs	在 *tsai* be
人 *jin* man	失 *shih* to slip;	豈 *khee* why	明 *ming* informed.

"A man to transgress thrice;—*why* should a sovereign wait the disclosure of his faults by a nation's murmurs?" *Shoo-king*, vol. i.

In this sentence, *khee*, in the third line from the right, forms the interrogative 'why?' It is often used, however, so as to convey a strong negative. It frequently recurs in the standard writings of the Chinese, and is occasionally heard in conversation.

12. Lastly, the Chinese have also an interrogative character which con-

tains within itself a negative. It is 盍 *hhŏh*, 'why not?' which occurs in the following address of Confucius to *Yen-yuen* and *Kee-loo*, while standing near ministering to him.

志 *that wish.* 爾 *ye your* 言 *you speak* 各 *all each* 盍 *Hhŏh Why not?*

"*Why* does *not* each of you frankly disclose the wish of his heart?" *Lun-yu*, vol. i.

In this sentence *hhŏh*, the first character to the right, has the force of a negative in the interrogative form.

Class III, *Demonstratives, Possessives, &c.*

We now come to the Third, and most numerous Class of the Chinese pronominal characters, which comprizes no less than four kinds, the Demonstrative, Possessive, Distributive, and Indefinite pronouns. By some grammarians these have been termed Adjective Pronouns; a name indeed which agrees with nearly all of them, but not with them alone; several of the interrogatives having a claim to that name equally well founded.

The Demonstratives.—Beside the personal pronouns, which have been already described as occasionally performing the office of demonstratives, there are certain characters, which are peculiarly so, being scarcely ever used in any other sense. Among these 此 *tsé*, this; 斯 *se*, this; and 這 *chyéa*, this; are used to express the person or thing most immediately in view; and 彼 *peé*, that, 那 *nà*, that, the person or thing more remote.

1. 此 *Tsé*, 'this,' seems not to have been so anciently used as some of the pronominal characters; as it seldom occurs in the *Shoo-king*. It is however much used by Confucius and Mung, and is applied to both persons and things. The key of it is 止 *chée*, to stop, to rest. Of its force the last sentence quoted page 339, furnishes one example, and another may be adduced from the first volume of *Mung*. Detailing the misery which a king's giving himself up wholly to sports and idle recreations, brings on his people, the philosopher *Mung* represents them as exclaiming,

此無他與民同樂也

This is no other (than) his not with his people together having joy.

"*This* springs from no other cause than his having no joy in common with his people." *Mung*, vol. i.

2. The character 斯 *se*, also expresses the demonstrative 'this.' Though employed in certain cases to convey the idea of dividing, instances of its being used as a demonstrative are far more frequent. They occur as early as in the *Lee-khee*; as the following example shews,

歌於斯哭於斯

Ko They sing in this, they lament in this.

"In *this* place they sing; in *this* they lament." *Lee-khee*, vol. i.

Here *se* twice occurs as a demonstrative. It is formed by adding the pronoun 其 *k'hee* to the key 斤 *kin*, the Chinese pound weight

3. 茲 *tse*, which originally means *dark, black*, is also said by the Compilers of the imperial dictionary, to be occasionally used in the sense of the demonstrative 'this,' which they support by quoting a passage from the *Shee*, and even one from the *Shoo-king*, descriptive of the anxiety of the great *Yu* relative to *Kao-yao*, a minister of whose virtue and talent he had the highest opinion, and whose assistance he wished to obtain,

茲 *tse* him. 在 *tsái* my heart is on 茲 *tse* on this (man,) 念 *Nyén* I think

"I think on *this* man, my heart is constantly upon *him*." *Shoo-king*, vol. i.

In this sentence *tse* occurs twice as a demonstrative. It is however more commonly applied to time than to persons; and is then nearly equivalent to the adverb, 'now,' or, 'this time.'

4. In conversation the character 這 *chyén* is often used to express the demonstrative 'this;' of which instances have been already given. It is however confined to conversation, and the lighter productions of the Chinese, in which it is applied both to persons and things. When used, it is generally united with the enclitic particle proper to the thing mentioned. Examples of its use may be seen, page 294, (*Chyén-kó sooi* &c.)

Of the Demonstratives which answer to the pronoun 'that,' and point to

some person or place more remote, there are few beside those already mentioned as personal pronouns. One of these,

5. 彼 *peè*, the Imperial dictionary describes as being the converse of *tse*, 'this.' It seems to have been a pronoun *ab origine*: when applied to persons, it seldom admits the substantive; it is then rather the personal pronoun; but when applied to places, &c. it admits the substantive like the other demonstratives: 處 彼 *peè chyŭ*, 'there,' or, 'that place,' is a phrase often occurring in conversation.

6. We may perhaps class 他 *t'ha* under this division of pronouns; for although it is often used to signify 'another,' this signification seems to arise from its application as a demonstrative: *t'ha pang*, 'that province,' is necessarily another, because different from that which is the more immediate object of attention.

7. In conversation, the character 那 *nà*, already mentioned among the interrogatives, is occasionally used as a demonstrative; generally, however, as united with the enclitic particle peculiar to the substantive mentioned. Examples of this may also be seen page 285, ('*Nà-tyao shoà*,' &c.) but as thus applied, it is almost wholly confined to conversation and the lighter words of the Chinese.

8. In some cases, the substantive verb 是 *sheè* has the force of a demonstrative pronoun; but it seems capable of being rendered either 'this,' or

'that,' as the context may require. The following example of its use occurs in the first volume of *Mung*, wherein that philosopher, insisting that the pity which cannot suffer a man to fall into evil, is natural to mankind, urges, that any man seeing a child likely to fall into a well, would instantly, as from instinct, rush forward and prevent him, without reflecting for a moment whether he knew the child's parents or not; and then adds;

之 it.	觀 we perceive	是 this	由 From

"From *this* we clearly perceive it." *Mung*, vol. i.

In this sentence *shee*, the second character from the right, refers to the sentence immediately foregoing; it may therefore be rendered 'this.'

But in the same volume *Mung* has a sentence wherein it may be rendered by the pronoun 'that.' After detailing the labors of the Emperor *Yu*, in draining the country, and rendering it capable of cultivation, he adds;

入 enter.	門 door	三 thrice	年 years	也	當 at
	而 but	過 he passed	於 was	禹 Yu	是 that
	不 did not	其 his own	外 without	八 eight	時 time.

"At *that* time, *Yu* was abroad in the country for eight years; thrice he passed by his own door, but did not enter it." *Mung*, vol. i.

In this sentence *shee*, in the first line to the right, has the force of the demonstrative, 'that.' It however constantly refers to the time, thing, &c. under immediate consideration; which may be observed even in this instance; as, 'that time,' refers to the time of *Yu*, then immediately under *Mung's* view.

The Possessive Pronouns.—The pronouns termed Possessive by grammarians in general, consist of two kinds; namely, such as are, strictly speaking, the possessive cases of the other pronouns, as *mine, thine, his, hers, theirs,* &c. and such as are of themselves distinct pronouns; as *myself, thyself, himself, her,* &c. It is of the latter kind alone that we shall treat here; the others properly belonging to their respective pronouns.

Possessive Pronouns of the latter kind, are formed for the most part by adding to the personal pronouns the characters, 自 *tsè*, or 己 *kee*, and sometimes both of them, as 己 自 我 *ngò tsè-kee*, "I myself;" 己 自 你 *nee tsè-kee*, "thou thyself," &c. But it is chiefly in conversation that both of these characters are thus added to form a possessive pronoun.

1. The pronominal character 己 *kee*, seems to be very ancient; it is one of the two hundred and fourteen elements, and is used to denote 'self' in their most ancient writings. In the first volume of the *Shoo-king* the following sentence occurs, in which *Shun* says respecting his predecessor, the great *Yao*,

人 *yin* men. · 從 *tchung* he regarded 己 *kee* himself, 舍 *Shy-ie* He disregarded

"He disregarded *himself*, he regarded the advice of others." *Shoo-king*, vol. i.

In this sentence, *kee*, the second character from the right, performs alone the office of the possessive pronoun.

2. The character 自 *tse*, which is also an element, appears to have been used originally to signify 'from;' but even the *Ee-king* has examples of its being used as a possessive pronoun. It occurs in the following sentence, ascribed to the great *Tchyeu*,

不 *puh* does not	自 *tsz* his own	子 *tsz* man	健 *kyen* going	天 *Thyen* (Like) heaven's
息 *sih* stop.	彊 *khyung* strength,	以 *ee* by	君 *kyun* the good	行 *hing* course,

"Steady as the course of heaven, the good man by his *own* innate strength continually presses forward." *Ee-king*, vol. i.

In this sentence, *tse*, in the fourth line from the right, has the force of a possessive pronoun.

3. The character 親 *ts'hin*, a 'relative,' &c. is also occasionally used to denote the possessive pronoun.

'Made with my own hand,'

的 *tĭh* (gen. part.) 做 *tsò* made 手 *shyu* hand 親 *ts'hin* own 我 *Ngo* My

Is a phrase often heard in conversation; and examples of *ts'hin* being used as a possessive occur also in the best Chinese works. In the second volume of *Mung*, an objector cavilling with one of Mung's disciples, urges that propriety is not to be so strictly and constantly observed as his master taught, to upports which, he puts the following case,

乎 *hoo!* 必 *pyih* must 則 *tsuh* then 不 *puh* not 不 *puh* not 親 *Ts'hin* Himself
親 *ts'hin* himself 得 *tuh* to obtain 親 *ts'hin* himself 得 *tuh* attain 迎 *ying* going to receive
迎 *ying* go 妻 *ts'hee* her, 迎 *ying* going 妻 *ts'hee* (his bride) 則 *tsuh* then

"If a man by going *himself* to receive his espoused wife, should not obtain her, by not going *in person*, should obtain her; must he go *himself*?" *Mung*, vol. ii.

In this sentence, three instances occur wherein the character *tsh'hin*, has the force of the possessive 'himself.'

4. 身 *shin*, 'the body,' &c. has often the force of a possessive pronoun. Of this an example may be adduced from the second volume of Mung: *Wan-yin*, conversing one day with that philosopher, urged this against the emperor *Shun*,

之 *tchee* (toward) him	謂 *wy* termed	匹 *phit* } a private	子 *tsz* son	身 *Shin* himself
乎 *foo* ?	親 *chhin* fraternal	夫 *foo* } man	弟 *tee* his brother	爲 *wy* being
	愛 *ngei* love	可 *khó* can this be	爲 *wy* remained	天 *thyen* heaven's

"He being emperor *himself*, his younger brother still remained a private man; could this be deemed fraternal love?" *Mung*, vol. ii.

In this sentence *shin*, the first character to the *right*, is evidently the possessive pronoun 'himself.'

5. The character 躬 *koong*, is sometimes used to express the possessive pronoun self. In the first volume of the *Shoo-king*, the emperor *Yao* thus addresses *Shun*, whom he intended for his successor,

躬 *koong* self.	在 *tsai* centers in	曆 *lik* de-	天 *Thyen* Heaven
	爾 *irr* thy.	數 *shoo* cree	之 *tchee* 's

"The appointment of heaven centers in *thyself*." *Shoo-king*, vol. i.

In this sentence, the character *koong*, in the fourth line from the right, unites with *irr* to form the possessive pronoun, 'thyself.'

Reciprocal Pronouns.—There is one character, which, though properly

an adverb, yet added to substantives, imparts to the sentence the force of the Greek Reciprocal Pronoun. It is the character 相 *syang*: an instance of its being thus used occurs in the second volume of *Mung*, where that philosopher, speaking of a father and a son, says,

矣 e indeed.	則 tsih (is)	相 syang mutually	父 Foo Father
	惡 ngoh evil	戕 tse to wound	子 tsz son

"For father and son to injure *each other*, this is evil indeed!" *Mung*, vol. ii.

In this sentence *syang*, in the second line to the right, adds to the sentence the force of a reciprocal pronoun. Another example may be adduced from the first volume of the *Lee-khee*: it occurs in a sentence which describes the state prescribed for Chinese youth of both sexes prior to marriage;

知 chee know	不 puh let them not	行 hing } a marriage	非 fy not	男 Nan Man
名 ming names.	相 syang mutually	媒 mey } negociator,	有 yeu having	女 nyu woman

"Before employing one to negociate marriage, let not young men and women know *each others'* names." *Lee-khee*, vol. i.

In this instance too, the character *syang* imparts to the sentence the force of the reciprocal pronoun. A third example may indeed be added from the second volume of *Lun-yu*, wherein the sage points out the separation which virtue and vice naturally produce among men,

謀 *myeu* counsel.	相 *syang* mutually	同 *thung* agreeing	道 *Tau* The way
	為 *wy* take	不 *puh* (men) do not	不 *puh* not

"They who walk in different paths, do not take counsel with *each other*."

Lun-yu, vol. ii.

In all three of these examples, *syang*, even though translated adverbially, imparts to the sentence the force of the reciprocal pronoun.

The *Distributive Pronouns.*—The Distributives seem the counterpart of the Possessives, as they mark possession relative to others. They are, *each, every, either.*

1. To express 'each,' the Chinese use 每 *my.* This character however, will nearly as often admit of being rendered by 'every,' as by 'each.' *Mung,* in his second volume, speaking relative to governing others, says,

足 *chuh* equal thereto	亦 *yeh* yet	之 *tshe* it	而 *ue* also	每 *My* Every
矣 *ee.*	不 *puh* not	日 *yih* a day	悅 *yueh* loves	人 *yin* man

"*Every* man delights therein, though unequal to the task for a single day."

Mung, vol. ii.

In this sentence it is not easy to say whether 'each' or 'every' will best express the sense: 'every' seems however to preponderate.

This distributive is applied to things as well as to men; in the first volume of *Lun-yu*, Confucius is described as,

事 *sz* thing	廟 *myoh* temple	入 *jih* Entering
問 *wun* he enquired.	每 *mŷ* (about) each	大 *t'ai* the great

"*Entering the great temple, and enquiring relative to each particular thing.*—"
Lun-yu, b. ii.

2. Another character belonging to this class is 各 *kŏh*, 'each,' 'every.' This character, as well as *mŷ*, is found in their standard works, and is not unfrequent in conversation. The following sentence from the third volume of *Lun-yu*, shews its force.

其 *khee* his	各 *kŏh* each one	過 *kwŏ* faults (are)	人 *Yin*	} A man's
黨 *tong* kind,	於 *yu* to	也 *yea* truly	之 *chee*	

"Men's vices accord with *each* one's nature and disposition." *Lun-yu*, b. iii.

In this sentence *Kŏh* in the third line from the right, imparts to the sentence the force of a distributive pronoun. It seems however more properly

to express 'each' than the preceding distributive, *my*. Of this another instance may be given: in the second volume of *Lun-yu*, Confucius desiring certain of his disciples freely to mention their respective wishes, three of them did so; but the fourth, *Tsung-tyen*, not being forward to mention his, the sage, to encourage him, says,

也 yā	其 khee his	各 kŏk (let) each	乎 hoo ?	何 Ho What
矣 e	志 tchee desire	言 yen mention	亦 yih also	傷 shang harm,

"What harm? Let *each* one indeed mention his desire." *Lun-yu*, book vi.

In this sentence *kŏk*, in the third line from the right, will easily admit of being rendered by 'each.'

3. The adjective 'every'* is often expressed by 皆 *kyai*, of which a sentence which has been already given, page 216, may suffice for an example. It is the following:

獨 tŭh alone	弟 tei younger brothers,	有 yeu has	人 Yin Every
無 moo have none.	我 ngŏ I	兄 hyoong elder and	皆 kyai man

"*Every* man has brothers, I alone have none."

* 'Every,' when applied indefinitely, bears some affinity to a collective; but as it points out the individuals of any circle either small or large, it still has the force of a distributive.

In this sentence *kyai* has evidently the force of a distributive, as it may be more properly translated 'every,' than 'all.'

4. The character 凡 *fwan*, has in many cases the force of the distributive 'every;' of which numerous instances could be given. The following is selected from the third volume of the *Shee*; it occurs in a poem written in praise of fraternal affection;

兄 hyoong an elder	無 mah is not	之 tche 's	凡 Fwan Every
弟 tee of younger brother.	如 ju like	人 yin man	今 kyen present time

" *Every* man of the present age, is not like one's own brothers. *Shee*, vol. iii.

In this sentence *fwan*, the first character on the right, has the force of the distributive 'every.'

5. Lastly, 'every' is sometimes expressed by a repetition of the substantive, as *yin yin*, 'every man.' The philosopher *Mung*, in a sentence preceding that already quoted, relative to men's fondness for governing, has this expression,

之 tchee things?	而 tze indeed	人 yin every	焉 Yen, How
	濟 tsei manage	人 yin man	得 teh can

" How can *every* man manage public affairs ?" *Mung*, vol. ii.

In this sentence 'every' is formed by the repetition of the substantive *yin*, in the second line from the right.

It does not appear that the Chinese have any one character which answers precisely to our distributive 'either.' They generally express it by some phrase like the following;

"Take *either* of those men to accompany you."

去 kyŭ to go.	人 yin man	帶 tai take	人 yin men	彼 Pi These
	同 Thong with you	一 yih one	隨 suei at pleasure	二 lrr two

The answer to this may furnish an example of the manner in which they express, 'neither.'

"*Neither* of them is needful."

不 poŏh are not	人 yin men	彼 Pei These
要 yao needful.	皆 kyai all	二 lrr two

In this sentence, 'neither' is formed by prefixing to the negative *poŏh*, not', the collective *kyai*, 'every;' which phrase, as only two persons are alluded to, the reader will perceive, is necessarily equivalent to 'neither.'

A construction nearly similar to this occurs in the second volume of *Lun-yu*. Two of the sage's diciples, being in the service of *Kwy-see*, the usurper of *Loo*, who wished to attack a neighbouring province, one of them, *Yen-yeu*, thus replies for them both;

欲 *yuh* desire	皆 *kyai* all	臣 *chin* ministers	吾 *ngo* we	欲 *yuh* wishes	夫 *Foo*
也 *yéa* it.	不 *puh* do not	者 *chyéa*	二 *urr* two	之 *tchee* it	子 *tsé*

"My lord desires this war, but of us ministers *neither* desires it." *Lun-yu*, vol. ii.

In this sentence the collective *kyai* every, all, being united with the negative, *puh* expresses the idea which we convey by the distributive, 'neither.'

The *Indefinite Pronouns.*—The indefinite pronouns are, *some, some one, any, any one; such, whoever, another, others,* and, according to some, the collectives, *all, the whole, &c.*

1. The most general way of expressing 'some one,' or 'a certain man,' is that of placing the verb 有 *yéu*, 'to have,' before the substantive intended to be described as indefinite. Of this many instances may be produced. In the following sentence *yéu* is thus used;

嘗 to finish	之	有	子
飽 his meal	側 near,	喪	食 eat
也	未 unable	者	於 from

"One day eating, Confucius, from having near him a *certain* person mourning, was unable to finish his meal." *Lun-yu*, book [illegible]

In this sentence the force of the indefinite pronoun is communicated to the sentence by the verb *yéu*, in the second line from the right.

This verb is prefixed to things as well as persons; which is exemplified in the following sentence from the first volume of *Lun yu*: the philosopher speaking of benignity in the highest terms, still intimates the necessity of tempering it with prudence. In conveying this idea he says;

行 go forward.	不 does not	所	有

"There is a *certain* kind of benignity which does not expedite affairs."

Lun-yu, b. i. [illegible]

In this sentence too, the verb *yéu* imparts to the sentence the force of the indefinite pronoun.

2. To express 'any one,' the verb *yéu* is often used alone, the substan-

tive being implied. In the first volume of *Lun-yu*, Confucius, saying that he had never seen steady perseverance in the pursuit of virtue fail, adds;

有能一日用其力於仁矣乎

有 Were there any, 能 capable, 一 (for) one, 日 day, 用 of directing, 其 his, 力 strength, 於 toward, 仁 virtue, 矣, 乎 ?

"Could *any one*, for one day only, direct his whole strength toward virtue!——"
Lun-yu, vol. i.

in this sentence 'any one' is expressed by the verb *yéu*, the first character to the right.

3. The character 或 *hŏh*, is often used to denote 'some one,' when the person is not fully ascertained, of which many instances occur in Confucius alone. In the first volume this sentence occurs;

或謂孔子曰子奚不為政

或 Some one, 謂 conversing with, 孔 Khong, 子 Tse, 曰 said, 子 Tse, 奚 why, 不 does he not, 為 become, 政 a ruler.

"*Some one* conversing with Confucius, said, 'Why does not my lord engage in public affairs?'"
Lun-yu, vol. i.

In this sentence, *hŏh*, the first character to the right, denotes 'some one,' though not united with any substantive.

4. To express 'certain,' or 'such,' as referring to persons whose names are omitted, the character 某 *mèu* is often used. This will be illustrated by the following sentence from the second volume of *Lun-yu*. Confucius's friend, the musician *Se-myen*, was blind. The sage, therefore, when walking with him, was accustomed kindly to tell him when he came to the street, the plain, &c. and, on his sitting down, to mention who were near him: this latter act of kindness is described in these terms.

在 in	斯 this place,	某 *myén* such	之 to him	子
斯 this place	某 *myén* such	在 is in	曰 said	告

* Confucius informing him said, 'such an one' is here; and ...

5. The character 夫 *foo*, is often used to express 'such,' when referring to some person or thing previously mentioned. In the ... of *Lun-yu*, *Tsz-kong*, conversing with Confucius, asks him whether that enlarged benevolence which seeks the welfare of all, can be termed ... virtue; on which Confucius tells him, that this is the virtue ... scarcely realized even by *Yao* and *Shun*; and in the next sentence ... thereto, he adds,

而 and	己 himself	而 and	己	夫
達 to enlarge	欲 wishes	立	欲	仁
人 others.	達 to understand	人	立	者

He who possesses such excellence indeed, wishes to fix his own mind in virtue, [illegible] the minds of others; to understand things clearly himself, and to illuminate [illegible] of others." *Lun-yu*, vol. i.

[illegible] sentence, 夫 *foo*, the first character to the right, referring to *yin*, [illegible] excellence, mentioned in a foregoing sentence, has the force of the [illegible] pronoun 'such.'

[illegible] In many instances, the Chinese express 'others,' merely by the substantive 人 *yin*, man; as is evidently the case in the foregoing sentence, [illegible] that substantive being placed in opposition to 己 *kee*, self, necessarily denotes 'others.' To adduce more examples of it, therefore, would [illegible]

[illegible] 'Another' is expressed in some instances by the personal pronoun 他 [illegible], he. One example of this may be quoted from the first volume of [illegible] In a conversation with the prince, whom he was endeavoring [illegible] to virtue, the latter quotes, as the language of a good man, the following sentence from the *Shee-king*:

他 Another 人 man
有 having 心 feelings,
予 I 忖 weighing
度 realize 之 them.

[illegible] feelings of another man I realize within myself." *Mung*, vol. i.

In this sentence, *Pha*, the first character to the right, is equivalent in meaning to 'another.'

8. The character 凡 *fvan*, which has been already mentioned under the head of distributives, has in some instances the force of an indefinite pronoun, particularly when united with the verb 有 *yéu*, 'to have.' Of this an instance occurs in the *Choong-yoong*, wherein Confucius is represented by his learned grandson *Tse-se*, as saying relative to filial piety,*

親 [illegible] its parent.	不 [illegible] not	者 [illegible]	血 [illegible] blood	凡 [illegible] Whatever
	尊 [illegible]	莫 [illegible]	氣 [illegible] and breath	有 [illegible] has

"*Whatever* thing has blood and breath, most surely reveres its parent."

Choong-yoong.

In this sentence *fvan*, uniting with the verb *yéu* in the first line, forms the indefinite pronoun 'whatever.'

9. This indefinite pronoun is, however, often expressed by uniting the relative 所 *só*, with the verb *yéu*. *Mung-tse*, finding his doctrine disregarded by the petty sovereign whom he served, resigned his office. He, wishing to retain him, employed a person to allure him with offers of profit. The philosopher was not to be thus allured, and after declaring his contempt of riches, and affirming that he needed them not, adds, that even a merchant,

* The indefinite 'whoever,' is sometimes expressed by adding *fvan* to the relative só; but this is chiefly confined to conversation; few instances of it occur in their standard works.

者 [illegible]	所 *so* what	易 *yih* barters it for	所 *so* what	以 *Ee* Taking
	無 *woo* has not	其 *khee* he	有 *yéu* has,	其 *khee* he

——"Taking *whatever* he has, barters it for *whatever* he has not." *Mung*, vol. i.

In this sentence, the relative *só* unites with both the verb *yéu* and its opposite *woo* to express an indefinite idea.

Collectives.—The collectives 'all,' 'the whole,' 'both,' &c. esteemed pronouns by the Sungskrit grammarians, are by some classed among the Indefinite pronouns. Whether this be just or not, the Chinese collectives are so numerous, that they deserve to be considered separately. Among these, several have been mentioned already: one of the most common is,

1. 衆 *Choöng*, all. This is often used without a substantive, of which the following example may serve instead of a multitude which might be adduced. It is from the second volume of *Lun-yu*, and runs thus;

衆 *choöng* to all.	容 *yong* be kind	而 *urr* and	賢 *hyen* the good	尊 *Tsyen* Revere

——"Reve re the good, and be kind to *all.*" *Lun-yu*, vol. ii.

In this sentence *choöng*, the last character on the left, has evidently the force of the collective 'all.'

2. The character 總 *ts'hoóng* is often used to express a collective idea. But it differs somewhat from the foregoing, as it in general rather expresses the idea of 'the whole,' than of 'all.' It forms the first character of a sonnet in the *Shee-king*, of four verses, which dissuades men from despising children by shewing how quickly they rise up to manhood. In describing the infantine appearance of a child, the author speaks of his hair thus,

兮 *hhee* ! 丱 *kwàn* curling 角 *kŏk* (like) horns 總 *Ts'hoong* The whole

——"The *whole* of his hair formed like curling horns!" *Shee-king*, vol. ii.

3. The character 共 *koóng* is also used occasionally as a collective in nearly the same way. One example, wherein it will admit of being rendered 'the whole,' the imperial dictionary quotes *from* the *Shee-khee*. It is the following sentence,

共 *koóng* all 天 *t'hyen* } the empire 所 *so* what 法 *Faah* } Law,
也 *yea* 下 *hyá* } 與 *yŭ* applies to 者 *tchyea* }

"Law, is that which applies with equal force to the *whole* of the empire."

Tse-tyen, vol. ii.

In this sentence *koóng*, like the foregoing collective, seems better expressed by 'the whole,' than by 'all.' As occurring in a sentence in the *Lee-kee*, it

may however be rendered 'all.' The sentence contains a precept given by the author to princes:

共 koong ⎫ them all	與 yu consult with	於 yu in	爵 tsyok Advancing
之 tche ⎭ collecting.	士 sz the learned	朝 chaou the palace	人 yin a man

"In advancing a man in the palace, consult *all* the learned." *Lee-kee*, vol. ii.

In this sentence the collective *koong* may be rendered by 'all:' still, however, the idea is nearly the same, the allusion being to the whole body of the learned supposed to be at court.

4. 具 *kyu*, 'to prepare,' &c. often occurs as a collective. Many instances of this may be found in the *Kang-kyen*. In the war between *Lyeu-pang*,* the petty sovereign of *P'hy*, and his neighbour, which terminated in the destruction of the latter, *Syang*, a minister favorable to *Lyeu-pang*, is described as communicating intelligence to him, in these words;

沛 P'hy ⎫ The P'hy	具 kyu ⎫ told	良 Lyang Lyang
公 koong ⎭ sovereign.	告 kaou ⎭ all to	入 yih entering

"*Lyang* entering, told the *whole* to the sovereign of *P'hy*." *Kang-kyen*, vol. x.

* It was this *Lyeu-pang* who founded the *Han* dynasty, Ante Chr. 206.

In this sentence *kyû*, in the second line from the right, is used as a collective.

5. But 俱 *khyu* (formed by adding 亻 *yin*, a man, to the last character,) occurs still more frequently as a collective; often however in such a way as to admit of being rendered by the adverb *both*. Such is the case in the following sentence from *Mung*, wherein that philosopher, describing the three sources of joy which a good man has, mentions this as forming one:

無 *wû* no	兄 *hyûng* (and) elder	俱 *khyû* both	父 *Fû* Father
故 *kû* cause,	弟 *tî* younger (brothers)	全 *tsyuen* living,	母 *mû* mother

"His father and mother being *both* alive, and his brothers having among them no cause of distress,——" *Mung*, vol. ii.

In this sentence *khyû*, in the second line from the right, may be rendered 'both;' merely, however, from the circumstance of the parties included by this collective character, being only two.

6. The character 畢 *pih*, is often used as a collective. In the *Kang-kyen*, the historian, in his account of the acts of *Lyeu-pang*, already mentioned, has this sentence,

受 *shyeû* receive	畢 *pih* all	列 *Lyeh* } The mandarins of the second rank
封 *fong* appointments,	已 *ee* did	侯 *hyeu* }

"The mandarines of the second order *all* received appointments."

Kang-hyen, vol. xi.

In this sentence *pth*, the upper character in the second line, has the force of the collective 'all.'

7. 悉 *Sih*, 'to investigate;' &c. often performs the office of a collective. Of *Lyeu-pang* already mentioned it is said, that on the death of his neighbour, the petty sovereign of *Chhŏh*,

定 ting settled.	悉 sih he wholly	地 te province	楚 Chhŏh The Chhŏh

——"The Chhŏh province he *wholly* settled." *Kang-hyen*, vol. xi.

In this sentence *sih*, in the third line from the right, is evidently used as a collective, though in English rendered adverbially.

8. The particle 庶 *shoo*, is also a collective, used as in the following sentence from the *Ta-hyŏh*, wherein the author says of a virtuous example, that its effect extends,

庶 shoo all	至 che up	子 tsź son	自 Tsź From
人 jin men,	於 yu to	以 e even	天 Thyen heaven's

"From the son of Heaven even through the *whole* empire." *Ta-hyŏh.*

In this sentence *shoò*, uniting with *yin*, men, has the force of a collective. But the Chinese 'all men,' must be received with due allowance; it can only be understood of the Chinese nation. This character is also applied to things, as in the following sentence from *Mung*;

物 庶 於 明 舜

"The emperor *Shun* had a clear insight into *all* things." *Mung*, vol. ii.

9. The character 都 *too*, is seldom used as a collective in the standard writings of the Chinese; but it is far from being unfrequent in conversation. It occurs in sentences like the following;

"*All* those ten houses are mine."

的 是我 子都 間房 那十

In this sentence *too*, in the third line from the right, adds to the whole sentence the force of a collective.

10. The character 咸 *hyen*, is often used as a collective. In the second volume of the *Shoò-king*, the author, describing the happy state of things under *Wun-wang* and his son *Woo-wang*, the founders of the *Tchyeu* dynasty, concludes his encomium on their government by adding,

休 *hyeu* in peace. 咸 *hyen* were all 邦 *pang* countries 萬 *Wan* Ten thousand

"Ten thousand provinces were then *all* in a state of perfect tranquillity."

Lee-kee, vol. iv.

The collective in this sentence is the character *hyen*, the third from the right, here equivalent to 'all.'

11. The numeral 萬 *wān*, 'ten thousand,' has been already mentioned as having the force of a collective pronoun :* and even the foregoing sentence furnishes a proof; '*wan pang*,' 'ten thousand provinces,' cannot be understood literally ; it means, 'the whole empire.'

12. Lastly, the Numeral 百 *pǔh*, 'a hundred,' is often so used as evidently to have the force of the collective 'all :' '*Pǔh-sing*,' a hundred families, is an expression often used by Chinese authors, to denote the common people ; and the following quotation from the third volume of the *Ee-king*, shews that it is also applicable to things ;

廢 *fey* omitted 不 *puh* are not 物 *wuh* things 百 *Pih* A hundred

———"Things of every kind are included therein." *Ee-king*, vol. iii.

In this sentence *pǔh*, the first character to the right, cannot be understood

* See page 311.

as implying simply 'a hundred;' united with *wǎh*, things, it obviously has the force of the collective 'all.'

We have thus examined the various kinds of pronominal characters which the Chinese language possesses, and on a retrospective view, it will appear, that of these, few languages possess a richer variety. It now remains for us to examine how far they are affected by the accidents of gender, number and case.

Of the GENDER, NUMBER *and* CASE *of the Pronouns.*

The nature of the Chinese language might naturally lead us to expect, that its Pronouns would be less affected by Gender, Number, and Case, than those of any other language. What relates to these, therefore, as applicable to the Pronouns, may be easily included in one section.

Gender.——Among the Personal Pronouns, those which designate the third person, are the only ones likely to be affected by gender. The fact is, however, that gender has *no* place in the Chinese personal pronouns. They have no character to distinguish the feminine of the third person singular, nor even to mark the neuter gender. *He, she,* and *it,* are expressed by the same character, and are to be distinguished only by the connection in which they stand. This however will not appear strange to those who recollect, that in English the three genders are expressed in the plural number by the same word, '*they*,' is equally applicable to men, to women, and to things inanimate of whatever description they be; and it is from the context alone that we can ascertain which of the three is intended. This is the

case with the Chinese personal pronouns in the singular number, as well as the plural: *t'ha, he*, denotes a woman, a book, a country, as really as a man; which is equally true of *ee*, and of *pée*, as far as they are personal pronouns.

This circumstance however is not peculiar to the Chinese language. It is true that the Sungskrit language, like the highly cultivated languages of Greece and Rome, admits a variety in the pronouns expressive of every distinction in gender; but this is far from being universally the case with the dialects originating in the Sungskrit language. In those of Bengal and Hindoostan, the third personal pronoun has no distinction of gender: *he, she* and *it* are expressed by the same word; and it is only when the pronoun, being an adjective, unites itself with a substantive, that the difference of gender can be ascertained in any other way than by the connection. Since this then is the case with certain languages of the east, really possessing inflections, it can excite little surprize that it should be thus with the Chinese.

Of Number.—It is in the Pronouns, more than in any other part of the Chinese language, that we find traces of this grammatical distinction, which is carried to so great an extent in the Greek and the Sungskrit languages. The reader must not expect however, that any alteration is made in the pronominal characters themselves, to render them capable of expressing number; such an alteration, however slight, would transform each pronoun into a different character, as has been already hinted in treating of the formation of the characters. It is only by the addition of other characters that any difference of number is expressed even in the pronouns. The characters generally used for this purpose are these six;

們 *mun*, full, fat.
等 *túng*, degree, order.
輩 *py*, class, species.
儕 *chhai*, equals.
曹 *ts'hao*, fellow-shepherds, &c.
屬 *shyooh*, collection.

The original meaning of these characters, will, in some measure, serve as a clue to their being at length used as particles expressive of number. It is a fact, that originally, every pronominal character, as well as every substantive with which a plural idea would agree, was deemed capable of expressing the plural as well as the singular number; and that the number was determined wholly by the context or by certain circumstances attending the substantive. But as the pronouns, particularly in discourse, would be frequently introduced without that connexion which could instantaneously enable the hearer to decide, whether one or many were intended, it became desirable that some mode should be adopted to determine this independently of the connection. Hence the characters just mentioned, were gradually brought into use, all of which, except *mun*, (the first and that most frequently used, though not the most ancient,) express a collective idea.

But in adducing authorities for this application of these characters, we are deprived of our usual resource the standard works of the Chinese. In these, most of the characters mentioned, occur indeed; but it is in their proper and original meaning; scarcely one of them is found as simply forming the plural number. No vestige of this appears however in the *Shoo-king*, the *Shee*, nor even in the *Lee-khee*. Nor has Confucius any thing of it in any of his works: the *Tchin-chyeu*, the *Lun-yu*, the *Ta-hyŏh*, and the *Choŏng-yoong* are alike destitute of these particles as used to de-

note the plural number of pronouns; as are the works of *Mung*, who wrote nearly two hundred years later than the Chinese sage, and who was the last of the original Confucian school. Nor indeed is this feature in the pronouns scarcely visible in the best commentators on those two writers, *Chyu-hee*, and others, who by their own acknowledgment lived fifteen hundred years posterior to Confucius. So that, frequent as these particles of number may now be, they are scarcely known in the standard works of the Chinese. In these the singular and the plural both of nouns and pronouns, are to be distinguished only by circumstances, or by the connection in which they stand.

Within the last seven hundred years, however, the characters under consideration have been occasionally used to denominate the plural number. One of the earliest instances of this which the writer has met with, occurs in the comment on the second volume of *Lun-yu*, where the commentator, explaining the terms '*sin*,' 'former,' and its opposite '*hyen*,' 'the latter,' does it thus,

後 hyen 輩 py } the moderns.	前 tsëen 輩 py } the ancients	猶 yeu (it) as if 言 yen he had said,	後 hyen last 進 tsin advancing,	先 Syen First 進 tsin advancing,

" First advancing,' and 'last advancing,' is as though he had said, 'the ancients,' 'the moderns." Comment on *Lun-yu*, vol. ii.

In this sentence the collective character *py*, class, species, &c. is united with

the adjectives *syen*, first, and *hyĕn*, last, to convert them into plural substantives. But although *Chyu-hee*, in this instance, applies the collective *pŷ* to an adjective, he does not appear to have used it to express the plural of pronouns; at least I have been unable to find an instance of it in the whole of his comment on both *Confucius* and *Mung*. After these collectives *pŷ*, 'class or kind;' *tŭng*, 'order or degree,' &c. had been thus applied however, to form substantives from adjectives, the way was opened for later writers, less tenacious of the ancient simplicity of style, to affix them to the pronouns; and thus *Ngó-tŭng*, (literally 'my class or order,') *ŭrr-pŷ*, &c. &c. might easily be used to express the plural, *we*, *ye*, &c.

Such, as far as I have been able to ascertain, is the history of these characters now used to form the plural of the pronouns: for the first three thousand years they appear to have been unknown in the language; about seven hundred years ago, they seem to have been occasionally united to an adjective, to render it capable of expressing a plural idea; after which they were by degrees united with the pronouns, in respectable works however, with a sparing hand, but in conversation and in lighter productions, with greater frequency. In this respect they bear some resemblance to the Hindee collective *log*, 'people,' which, while often applied by respectable writers in its original meaning as denoting a collection of people, &c. is now often used in conversation as forming the plural of the pronouns, though scarcely allowed by those of a chaster taste in the language. Nothing more is necessary on this head, but a brief remark or two on each of these particles of number:

1. Among these, 們 *mun*, which originally means 'to be full, or fat,' is

most common in conversation. It unites with all three persons; as 我們 *ngó-mun*, we; 你們 *neé-mun*, ye; 他們 *t'ha-mun*, they. But it does not seem to have found admission as yet into any respectable work; nor does it often appear even in epistolary writings.

2. The character 等 *túng*, which denotes degree, order, &c. is less common in conversation than the former; but it is perhaps more used in epistolary writing. An instance occurs in the *Kang-kyen* of its being united with the substantive 臣 *chhin*, minister, to express the plural number. In the volume which contains the annals of the *Han* dynasty, the ministers are represented as thus addressing the first emperor of that family:

臣 *chhin* } The ministers	身 *shin* themselves	堅 *kyen* armour,	銳 *yooi* their weapons.
等 *túng* }	披 *py* had have put on	執 *chih* grasped	

"The ministers themselves have taken armour, and grasped the spear."

Kang-kyen, vol. xi.

In this sentence, *túng* is united to *chhin* in order to express the plural number.

3. 輩 *py*, which denotes class, species, &c. is in epistolary writings often united with the pronouns in order to form the plural; and an instance is adduced in the imperial dictionary of its being thus united with the pronoun *ngoo*, I; as, 我輩 *ngoo-py*, we.

4. 儕 *chhai,** which denotes men of the same order or degree, is sometimes used in writing to form the plural of the pronouns. It is generally united with *ngoo*, of which the imperial dictionary gives one instance in the following sentence,

文 *Wun-* If Wun- 王 *wang* wang 猶 *yeu* thus 用 *yung* employed 衆 *chung* all, 況 *hwang* how much more 吾 *ngoo* we 儕 *chhai* 乎 *hoo* !

"*If Wun-wang* thus employed all, how much more ought *we!*"

Tie-tyen, vol. iii.

In this sentence, the pronoun *ngoo* is rendered plural by adding thereto the collective *chhai*; but the date of the work whence the sentence is taken I have not been able to ascertain. This example shews, however, that *chhai* has been occasionally thus applied; but at present, it is little used even in epistolary writing, and in conversation, *still less.*

5. The substantive 曹 *ts'hao*, which originally denotes a place inhabited by many shepherds, is also occasionally united with the pronouns to form the plural number; but no example of its being thus used is given in the imperial dictionary, although one or two are quoted of its being united with an adjective to form a plural noun: in later works, however, it may be met with occasionally, though not often.

6. Lastly, the verb 屬 *shoŏh*, "to collect," &c. was formerly added to a pronoun to form the plural, though it is now little used in this way.

* It is singular that the collective चय *chaya*, in Sungskrit, should convey nearly the same idea. See the succeeding page.

Of its being thus employed, the *Kang-kyen* furnishes several examples. In the tenth volume, the historian introduces a minister as urging his master to assassinate his enemy, as 'otherwise,' says he,

矣 *ee*	之 *tchee* his / 虜 *loo* vassals	今 *kin* now / 爲 *wy* shall be	吾 *Ngoo* / 屬 *shoh* } We

——" *We* shall now certainly become his vassals." *Kang-kyen,* vol. x.

In this sentence, *shoŏh* is added to the pronoun *ngoo*, in order to form the plural number. Many other instances occur in the same work of this character being thus used to form the plural of pronouns; but it is seldom used at present, either in conversation or writing.

Such then are the characters which the Chinese unite with their pronouns in order to express the plural number. In them the *Sŭngskrit* scholar will perceive a strong resemblance to the words व्रज, genus or multitude; वर्ग, class; समूह, collection; and other words in the Sungskrit language, so often united with adjectives and substantives to impart a collective sense to the words with which they are thus compounded.

Of Case.—In treating of Case as applicable to the Pronouns, little can be added to what has been already said on that subject in treating of the Substantives. As far as they are used as substantives, they form the various cases by receiving the prepositions already described as forming this

branch of Chinese grammar. It is therefore unnecessary to detain the reader by examples where no difference really exists; but it may be proper to mention one or two characters which occur in certain of the cases only.

The Genitive. It has been already said that the character 其 *khee* occurs frequently in the genitive case. It is indeed a fact that *ngó*, and the other Personal pronouns, often form the genitive without the particles 之 *tchee* or 的 *tih*: these however *they do* admit occasionally, as has been shewn in treating of *the genitive case; but khee* excludes the genitive particles; it is a genitive of itself, *as well as a nominative; and therefore* excludes any particle as *forming that case.*

2. There is however another character often used to express the genitive *his*, and the pronominal adjectives *her*, and *their*, which is scarcely ever used as a nominative. It is 厥 *kyuèh*. This character occurs as a genitive in their most ancient works, and still continues in use.

The Accusative. But if there be some pronominal characters used chiefly in the genitive, there is one which, while never found as a nominative, occurs with great frequency as the Accustive case of the personal pronouns. It is the character 之 *tchee*, already described as so often forming the genitive case both of substantives and pronouns.* There is indeed no character in the Chinese language used in a greater variety of meaning; and

* There are also certain instances wherein this character evidently forms of itself the genitive case, though more often than it is strictly and properly a nominative.

amid this variety is, its performing the office of the accusative case, which it evidently does in many of the examples already given in this work; to which we may add another from the first volume of *Lun-yu*, wherein the philosopher, deploring the degeneracy of those in exalted stations, says;

之 *tchee* them	何 *ho* how	不 *puh* no	敬 *king* real respect,	爲 *Wy* Performing
哉 *tsai* !	以 *ye* here	哀 *ngai* sorrow.	臨 *lin* in time of	禮 *lee* ceremonies
	觀 *kwan* to see	吾 *ngoo* I	喪 *sang* mourning	不 *puh* no

"In their urbanity there is nothing sincere; in their mourning, no sorrow: How can I look on *them*?" *Lun-yu*, vol. i.

In this sentence it is evident that *tchee*, referring to the antecedent substantives, supplies the place of the accusative pronoun. To multiply examples relative to a fact of which a person can scarcely open a Chinese book without finding examples, would be only a waste of time; we proceed to notice a peculiarity connected with the Chinese pronouns, though in reality to their utter exclusion.

Of the Pronouns as used to express Respect or Contempt.

Most of the languages spoken in India, are furnished with two kinds of pronouns, one expressive of respect, and another used when a person wishes to speak humbly of himself, or contemptuously of others. But in a nation so much noted for attention to exterior things as the Chinese, it might be expected that this feature would appear more prominent than

in the other languages of the east. This is really the case; it is indeed so extensive, and expressed in a way so different from that of other languages, as to deserve a separate section.

The Chinese language however, although it goes much farther in expressing respect than the other languages at present spoken in India, does it in quite a different way; instead of employing like them certain pronouns to indicate respect, or its opposite, it, approaching more nearly to the simplicity of the Hebrew, rejects the personal pronouns altogether, employing such characters to express the first person as indicate humility, and such to denote the second, as express honour and respect. Thus the Hebrew writers express the first person by, "thy servant;" and the second by, 'my lord.' To follow the Chinese however through every expression thus used, could they be all identified, would be more tedious than instructive: it will be sufficient to notice in general the way in which they express each person.

Characters used instead of the First personal Pronoun.——To denote themselves, the Chinese constantly use certain characters, expressive of humility, which differ according to the rank of the person addressed.

1. One of the most general and ancient ways of denoting respect, is, that of substituting the *name itself* for the pronoun I. Of this many examples occur in Confucius, in those instances wherein he is addressed by his disciples. In a passage in the first volume, to which an allusion has been already made, the sage, inquiring of his disciple *Tse-koong*, whether he was equal to *Hooi* or not; that disciple in his reply, instead of using the pronoun I, mentions his proper name, thus:

回 *Hooi* Hooi?	望 *wáng* look	敢 *kàn* dares	何 *hô* how	也 *yé*	賜 *Tsé* Tse

"*Tse*, how dares he look up toward *Hooi?*" *Lun-yu*, vol. i.

In this sentence the speaker uses his proper name instead of the personal pronoun. Numerous other examples of the same kind might be adduced both from Confucius and Mung.

There are not wanting instances indeed wherein Confucius himself substitutes his proper name for the personal pronoun. In the first volume of *Lun-yu, Hoo-ma-khee,* telling Confucius that a person had been accusing him of partiality to the great, since he had not rebuked his prince for improper conduct; the sage far from expressing anger, says,

知 *chee* know	人 *yin* men	有 *yéu* he have	幸 *shing,* happy,	丘 *Myeu* Myeu
之 *tchee* it.	必 *pih* will surely	過 *kyĕu* a fault,	苟 *kao* if	也 *yea,*

"*Myeu* is a happy man! If he make a slip, men will certainly notice it." *Lun-yu*, vol. i.

In this sentence, the sage introduces his proper name instead of the pronoun I.

2. In the various comments on the Chinese works the commentator often denotes himself by the character 愚 *yu*, 'the slow, or ignorant one.' The phrases 謂 愚 *yu wý*, 'the slow or dull one says,' or 按 愚 *yun gan*, 'the dull one supposes;' are far from being unfrequent. This character is also occasionally substituted for the first personal pronoun in epistolary correspondence.

3. When a son addresses a parent in writing, it is common to substitute, 男 *nan*, 'a male,' and in conversation, 兒 孩 *hai irr*, 'the male child,' for the pronoun I; and a daughter in the same manner will term herself, 兒 女 *nyú irr*, 'the female child.' In addressing an elder brother, a younger, instead of using the personal pronoun, will stile himself 弟 *tee*, 'the younger brother.' With a friend also, somewhat advanced in age, the same mode is adopted.

4. But in addressing those of superior dignity, the common people speak of themselves in a style much more humble: 的 小 *syáo tih*, 'of the little or inferior kind,' though one of the most common, is not the most humiliating phrase used by them; 蟻 *ee*, 'the ant or pismire,' is often used in petitions from the common people to those in authority.

5. If inferior mandarines write to one of superior rank, the phrase 職 卑 *pÿ chih*, 'of low, or mean condition,' is often used by them when mentioning themselves to those above them. But in writing to the Emperor, the officers of government who are Tartars, express themselves without any hesitation by the phrase 才 奴 *noo tsai*, 'the slave.' This however a

Chinese does not so readily do: he prefers substituting for the first personal pronoun, the character 臣 *chhin*, 'servant or minister.'

7. Lastly, so general among the Chinese, is this custom of laying aside the first personal pronoun, that even the Emperor himself occasionally adopts it. The character 朕 *chin*, which has been already described as the term by which he generally designates himself in public writings, may perhaps be deemed a pronoun proper to the Emperor. But 寡人 *kwá yin*, 'the deficient man,' is also a phrase by which he occasionally designates himself, which is a contraction of 寡德之人 *kwá tüh tchee yin*; 'the man deficient in virtue.'

But there are, on the other hand, occasions when the Chinese drop the personal pronoun, in order to speak of themselves in the honorific style. Thus a Viceroy, when writing to inferior officers as well as to the common people, instead of using it, will term himself 本部堂 *pún poò thang*, literally 'the original tribunal;' the chief of a smaller province, 本部院 *pun poo yuèn*; while another, beneath him, will declare himself to be, 本司 *pun tse*, 'the original governor:' and a fourth will term himself, 本道 *pun tào*, 'the real guide;' and thus with the rest. But this is confined to men in office: so averse are the Chinese, however, to using the personal pronouns, that when two friends are conversing, they will occasionally use 彼 *pée* and 此 *tsé*, 'that and this,' instead of the personal pronouns 'you and I.'

The Second Person.—As the terms and phrases used by the Chinese in-

stead of the first person, are in general descriptive of humility, those which supply the place of the second, are highly expressive of honor and dignity. In the standard works of the Chinese, the character 子 *tse*, is often used instead of the second personal pronoun; of which several examples have occurred in sentences already quoted,* and others might be mentioned. Indeed throughout the whole of Confucius and Mung, the disciples of these philosophers scarcely in any instance address them by the second personal pronoun. But they often prefix 夫 *foo*, 'lord, &c' to the honorary term *tse*. Of this an instance occurs in the first volume of *Lun yu*, wherein *Yen-yeu*, addressing Confucius, inquires,

乎 *hoo* 君 *kyun* ruler 衛 *Wy* the Wy 為 子 夫

——"Is our Master on the side of the *Wy* ruler?" *Lun-yu* vol. 1

In this sentence the Chinese sage is addressed by the honorary term, *Foo-tsé*, Master, instead of the second personal pronoun, from which term indeed has arisen his name as known among Europeans. *Kung*, his family name, being added to *foo-tsé*, (*fu-tsz*) forms *Kung foo tsé* which, by means of the Latin termination, became Confucius, with far less of alteration than eastern names in general undergo.

2 When a man addresses his elder brother, instead of using the pronoun he will term him 兄 *hyoong*, 'the elder brother' perhaps with the addition of 仁 *yin*, 'benevolent,' or of 老 *lao*, 'aged or venerable.' He will

* See p. [illegible]

use the same phrase in writing to a friend, or one whom he wishes to treat as such; or perhaps exchange it for 友 故 *koò yaó*, 'ancient friend.'

3. When addressing a Father, or a Mother, a child will add 親 *ts'hin*, relative, &c. to the paternal appellative. Thus a child will address his father by the appellation 親 父 *Foò ts'hin*; and a mother by the appellation 親 母 *moò ts'hin*.

4. The regard to age and to paternal eminence carried so high in China, enters much into the titles given to Mandarines. Hence 老 *laó*, aged, and 爺 *yea*, 'father,' enter, in a greater or less degree, into most of the vocative phrases addressed to them. Thus in addressing a mandarine of inferior dignity, a man will substitute for the second personal pronoun, 爺 老 *laó-yea*, 'aged or venerable father.' If he be of a degree somewhat higher, the speaker will term him 爺 太 *t'hai yea*, 'great or honored father.' One still higher in dignity, will be termed 爺 老 大 *tà laó yea*, 'great, venerable father.' The Viceroy of a province, however, is addressed by a title somewhat more simple: 人 大 *tà yin*, literally 'the great man,' is supposed to convey a still higher degree of respect, and is therefore preferred in addressing them.

5. In addressing a Teacher, the second personal pronoun is generally exchanged for 生 先 *syen-sing*, literally, 'prior in birth;' of which examples may be found in Mung. This term, however, sometimes includes both father and elder brother. In addressing a learned man who has taken degrees, and is capable of being employed in public business, the phrase already mentioned, 生 先 *syen-sing*, 'prior in birth;' is retained; but often,

with the addition of *láo*; as, 生先老 *láo syen sing*, 'the venerable teacher.'

6. In addressing the Mandarines of Arms, the appellatives are varied according to their different stations. Still however the idea of the parent is retained. Those about the rank of a major are addressed by 爺老 *láo yea*, instead of the second personal pronoun; those holding that of a colonel, by 爺副 *foó-yea*, 'assisting father;' those who are general officers, by the phrase 爺總 *ts'hoóng yea*; 'general father;' and those of the higher rank among them by 爺老大 *tà-laó yea*, 'great, venerable father:' while the commander in chief, like a viceroy, will receive as his proper appellative, 人大 *tà yin*, 'the great man.'

The Third Person—Although a Chinese sometimes uses the common pronouns expressive of the third person, there are cases wherein to adopt them would be deemed the heighth of arrogance, or the heighth of insult; of arrogance, were he thus to designate persons and things connected with himself, and of insult, were he to use the personal pronouns in speaking of persons and things pertaining to others. When therefore the Chinese have occasion to speak of their own, they generally use some epithet expressive of meanness or contempt; the most common of which are 小 *syáo*, little; 敝 *peé*, low; and 賤 *tsyĕn*, mean, light, worthless. Thus a man, mentioning his own surname, will term it 姓小 *syáo-sing*, 'the contemptible surname.' Speaking of his place of birth, &c. a Chinese by way of humility will term it 處敝 *peé chyú*, 'the place worthy of contempt.' His name he will term 名賤 *tsyĕn ming*, 'the mean or contemptible name;' and, he not unfrequently designates himself by the term

體賤 *t'syen tee*, (vile body;) not much unlike the provincial phrase, 'a poor body,' used in certain counties of England.

2. But if a Chinese apply to himself and his relatives, epithets expressive of meanness; to others he applies epithets sufficiently honorable. 尊 *tsyuen*, 'respected;' 貴 *kuy*, 'honourable,' 令 *ling*, 'august,' and 高 *kao*, 'exalted,' are among the terms by which he designates the relatives, &c. of those whom he wishes to address with respect either in writing or speaking. Thus if a man mention the province where another was born, he will style it, 省貴 *kuy sing*, 'the honorable province.' If he speak of the village wherein another was born, he will term it 處盛 *shing chyu*, 'the fruitful place.' If he advert to the brothers of the person he addresses, he will probably designate the elder by 兄令 *ling-hyoong*, 'august elder brother,' and allude to the younger by the phrase, 弟令 *ling tee*, 'august younger brother;' while the mother of the person he addresses, he may perhaps term, 慈尊 *tsyuen tse*, 'revered tenderness.'

3. In speaking however of his own parents, or of his elder brother, a Chinese is obliged to use some caution: to speak of them in magnificent terms would be obliquely praising himself; and to designate them by terms expressive of contempt would be a violation of filial duty. To avoid both these he will term his own father, 父家 *kya foó*, 'the father of the house,' and his mother 母家 *kya mó*.

Thus then do the Chinese, in certain cases, wholly lay aside the pronouns of the first, the second, and even the third person, proceeding in this

instance a step beyond either the simplicity of the Hebrew, 'thy servant,' 'my lord,' &c. or the servility of the various nations of India, 'your slave,' &c. in as much as in these cases, they discard the pronouns altogether. These instances are however to be understood as referring only to cases of a particular nature: in the common intercourse of life, when they lay aside all idea of deference on the one hand, or of submission on the other, they use the personal pronouns like other nations.

The Verbs.

WE now come to the most interesting part of Chinese grammar, and that which has most strongly excited the astonishment of such as have viewed the language as a monosyllabic one, devoid of all inflection. How such a language can convey all the ideas which are expressed by languages possessing a copious grammatic terminology, has been matter of no small enquiry. To those however who have accompanied the author in his examination of the *Substantives*, the *Adjectives*, and the *Pronouns*, this will cease to be matter of surprize. After observing the manner in which the Chinese contrive, without inflections, to express the Number and Case of Substantives, the precision with which they express the Adjectives in their various degrees of Comparison; and the rich variety of Pronominal characters which the language possesses, it will not be difficult to suppose that it can with equal ease give due variety and expression to its verbs, although it may be in a way different from that of all other languages.

In the introduction to this Grammar it was observed, that, in Chinese, a character is a substantive, an adjective, a verb; in a word, that it expresses an idea without reference originally to any part of speech, and that its grammatical structure is determined wholly by the connection in which it stands. With reference to such characters as are verbs, it may be further added, that it is in general, the connection in which they stand which determines them as *being* active or passive, neuter or causal. There are however, certain characters which either from custom, or on account of

their proper meaning, are constantly used as auxiliary verbs, and which therefore assist in forming the various parts of the other verbs.

In examining this part of Chinese grammar, it will greatly assist us if we begin by taking a view of the various kinds of verbs in the Chinese language, and then consider them as they are affected by mood, tense, number, and person.

Of The VARIOUS KINDS *of* CHINESE VERBS.

In our enquiry into the various kinds of Chinese verbs, it must be obvious that *Conjugation* can form no part of the subject. Verbs which have no inflection, can of course have nothing in them analogous to conjugation in Greek, Latin, and Sungskrit. The various kinds of verbs in the Chinese language must therefore be denominated wholly from their meaning and signification, as active, passive, neuter, causal, &c.

1. *Active Verbs.*—In every language are to be found verbs which denote an *action* affecting others. Thus φιλεω in Greek, *amo* in Latin, and in English, 'I love,' have evidently reference to another person. In Chinese, verbs of this kind form by far the greater part of the verbs in the language. Active verbs occur in every page of a Chinese work, and many may be found in the examples already given in this work; to adduce more therefore, would be only a waste of time.

2. *Passive Verbs.*—Relative to Passive verbs in Chinese however, there is

something of difficulty: some have concluded that the language has no passive verbs. If we however examine the nature of verbs as existing in other languages, in connexion with that of a Chinese verb, we shall be convinced that this conclusion is not perfectly accurate. It is well known, that the Sungskrit dhatoos, and the Greek roots, originally convey an idea without any express designation to either the substantive or the verbal form, and that the designation to either of these forms is fixed by the *Terminations* added to these dhatoos or roots. Thus the dhatoo प्री, the Greek φιλ, and we may add, the Latin *am*, may be considered as roots, conveying the idea of benevolent desire, like the Chinese 愛 *ngài*, but like it, not originally confined to any particular part of speech. Add to प्री however, the terminations ते, याते, &c. and it becomes a verb, (प्रीयते); add thereto ति, and it forms a substantive, प्रीति; but add त and it becomes a passive participle, प्रीत. So also, if we add to the Greek φιλ, the termination εω, it becomes a verb, φιλεω; add thereto η, and it becomes a substantive, φιλη; but if we add ημενος, it becomes a passive participle φιλημενος. We might indeed exemplify this still farther in the Latin *am*; add thereto the termination *o*, and it becomes a verb, *amo*; add to the root *am* the termination *or-oris*, and it becomes a substantive, *amor*; but if we add thereto the termination *atus*, it becomes a passive participle, *amatus*. Thus terminations alone, fix the grammatical form and designation of these roots, although they seldom change or add to the original idea conveyed by them.

If we examine the case as it stands in English, (and indeed in some others of the modern European languages,) we shall find that the English *love*, which may be deemed a root, forms these three chief parts of speech, the verb,

the substantive, and the participle, partly by *terminations*, and partly by *Position*. Thus, add to the English monosyllable, *love*, the terminations *s, st*, or *th*, and it becomes a verb; add thereto *d*, and it forms the passive participle, *loved*. But, with the exception of the active participle lov*ing*, here the work of terminations ends; every other variation of the original word must be effected by *position*: and we shall find on examination that position is quite sufficient to give the original monosyllable its due variety of meaning. Thus, place it between the pronouns *I* and *thee*, it becomes at once a verb, 'I *love* thee;' place it after the possessive *his*, and it becomes with equal certainty a substantive, '*his love*.' *Were we indeed to select the* monosyllable *cut* as the root for exemplification, we *should find that position alone gives it all three of the grammatical* variations which terminations have been described as imparting to the root in the Sungskrit, Greek, and Latin languages. Place before 'cut' the pronoun I, and it becomes a verb, 'I *cut*;' add thereto an adjective, and it becomes a substantive, 'a severe *cut*;' but place a substantive verb before it, and it becomes a passive participle, 'it is *cut*;' 'it was *cut*,' &c. Thus in certain verbs, of the two hundred and sixteen verbal variations which an English verb undergoes, position is found equal to the task of forming two hundred and eleven, only five being formed by the addition of terminations to the original monosyllable, namely, *cuttest*, *cuts*, *cutteth*, *cuttedst*, and *cutting*.

Now what the English language effects in so great a degree by Position, the Chinese does *wholly* thereby; which indeed will follow as a thing of course when we reflect that the addition of even a single point to a Chinese character gives it another meaning; 大 *tà* signifies 'great,' but add thereto a point, and it is 犬 *khyuen*, a 'dog;' 田 *thyen* signifies 'a field;' but lightly

lengthen the upper stroke, and it becomes 由 *yao*, from. Since therefore the genius of the Chinese language forbids the least addition to a character, whatever grammatical variation it undergoes, must necessarily be effected by position; and if position be found so fully adequate to this in English, it is not easy to say why it should be incapable of designating the active and passive voices in Chinese, as well as the various moods and tenses; were it indeed, the great distinctions of nouns and verbs might also be lost, as from what has been observed, it will appear evident, that no addition to the character can be admitted even for that purpose. But the Chinese 愛 *ngài*, 'love,' is equally capable of the three principal grammatical variations already described, as the Latin *am*, the Greek φιλ, or the Sungskrit प्री; only, like the English '*love*,' it produces them in a way suitable to the nature of the Chinese language; if placed between the pronouns 我 *ngó*, 'I,' and 他 *t'ha*, 'he,' it becomes a verb 他愛我 *ngó ngài t'ha*, 'I love him;' if placed after the possessive 其 *khee* 'his,' it becomes a substantive, 愛其 *khee ngài*, 'his *love*;' but placed after 可 *khó*, 'can be,' 'worthy of being,' it becomes a passive participle; 愛可 *khó ngài*, 'it can be *loved*,' 'or is worthy of being *loved*.' By *Position alone* therefore, the Chinese form the passive verb from the same character which in a different position is an active verb. This gives rise to a two-fold method of forming the passive voice, the rationale of which is as follows:

I. A Chinese character, when taken out of that position which constitutes it an active verb, necessarily retaining its original idea, is capable of becoming either an *active* or a *passive* participle. When the verbal character is considered as an *Active participle*, (or a verbal noun,) a

it is constructed with a character which denotes *receiving*, the chief of which are 被 *pee*, to cover, to receive, and 受 *s'hyeu*, to receive. Thus, in what is deemed the common mode of forming the passive voice, that of admitting the verb 被 *pee*, the verbal character is treated like an *Active Participle*, or a verbal noun; the sentence generally given as an example of a passive verb, 打 他 被 我 *ngŏ pee t'ha tá*, 'I am beaten by him,' being literally, 'I receive his beating;' in which sentence, the verb *pee* is in reality active, *t'ha* is the possessive case *his*, and *tá*, is not now the verb 'to beat,' but the verbal noun 'a beating.' In the standard works of the Chinese, the verb 受 *shyeu*, 'to receive' is more used for this purpose than the verb *tá*; but in both instances the construction is precisely the same.* Thus the verbs deemed the signs of the active voice, are in reality *active verbs* governing the verbal noun of the verb intended to be made passive.

2. But when the verb has the force of a *Passive participle*; ———, ———, &c. it is obvious, that verbs of receiving would convey no meaning if united with them: another mode is therefore adopted, that of uniting to the verbal character in question, verbs importing mere existence, appearing, worth, desert, &c. Hence a verbal character united with 見 *kyĕn*, to see, 可 *khó*, to be able, &c. generally becomes a *passive participle*. The following sentence furnishes several instances of this construction; Mung, in his second volume, speaking of a man whom he highly esteemed, as be-

* It may not be improper to remark here, that in the popular dialects of northern India, this kind is very common, of which [illegible] he is beaten, literally 'he obtains or receives a beating,' is an example. All verbs of motion in the Sungskrit language mean also 'to receive or obtain,' which sense it, as many others, retained in its cognate languages.

ing in great danger of his life while employed in the *T'shee* country, says respecting him,

將 *tsyang* will	何 *kho* what	問 *wăn* enquired	見 *kyén* appears	括 *kwah* kwah	死 *Sé* Dead
見 *kyén* appear	以 *eé* by	曰 *yuĕ* saying	殺 *shăh* killed:	盆 *P'hun* P'han-	矣 *eé* indeed (is)
殺 *shăh* killed.	知 *chee* knows	夫 *foo* foo	門 *mun* his dis-	成 *chhing* chhing-	盆 *P'hun* P'han-
	其 *khee* he	子 *tsé* tsé	人 *yin* ciples	括 *kwah* kwah.	成 *chhing* chhing-

" *Dead* indeed is P'han-chhing-kwah. P'han-chhing-kwah *is killed*: his dicipies asked, How does our master know, that he is about to be *killed?*" *Mung*, vol. ii.

In this sentence it is evident that the verbs *sé*, 'to die,' and *shăh*, 'to kill,' are become the passive participles '*dead*,' and '*killed*,' by being constructed *with* the verb *kyén*, to appear; which compounds, rendered literally, will be, 'appear *dead*,' 'appear *killed*;' but if we consider *kyen* as forming the passive voice, we may render them 'are dead;' 'are killed.'

The following is an example of 可 *khó* as united with the passive participle. In his comment on the sentence of Confucius which lays down adherence to the father's ways after his death, as the test of a filial mind, *Chyu-hee* observes,

可 *khó* can be	志 *tchee* his desire	專 *chuen* will,	得 *tĭh* get	子 *tsé* the son	父 *Foo* The father
知 *chee* known.	則 *tsĭh* then	而 *urh* but	自 *tsé* his own	不 *pŭh* does not	在 *tsai* being there

"While his father is living, a son cannot obtain his own will, but his desire can yet be *known*." Comment on *Lun-yu*, vol. i.

In this sentence the verb *chee* 'to know,' the last character to the left, following *khŏ*, has the force of the passive participle '*known*.'

Of the Passive Participle as formed by the substantive verb, whether expressed or understood, one example may suffice: it shall be an extract from the advice of the Chinese sage to certain around him:

知 *chee* to be known	為 *wy* to become	知 *chee* known;	莫 *mok* not	不 *Puh* Be not
也 *yâ*	可 *khŏ* worthy	求 *kiyeu* seek	己 *ke* thyself	患 *hwan* distressed

"Be not distressed that thou art not *known*; seek to become worthy to be *known*." *Lun-yu*, vol. i.

In this example the substantive verb *art*, understood, causes *chee* in the third line to become the passive participle, as *khŏ* renders the *chee* in the last line passive.

Such then is the doctrine of the passive voice in Chinese: the character intended for the passive verb becomes either a verbal noun following a verb suited to govern it, or uniting with a verb denoting existence, propriety, &c. becomes a passive participle.

3. *Neuter Verbs.* Relative to Neuter verbs in the Chinese language, there is nothing which particularly needs explanation. Such verbs as simply denote an action without requiring an object, are quite as numerous in the

Chinese, as in any other language, and they are equally clear and simple. Of this kind are 睡 *shooi*, to sleep; 坐 *tsò*, to sit, 行 *hhing*, to walk; 立 *lih*, to stand or remain fixed, &c.; several of which have occurred in the examples already given. As neuter verbs have, therefore, nothing difficult in their formation, it seems unnecessary to add any example.

4. *Causal Verbs.* In almost all the eastern languages, Causal verbs occupy a prominent situation. In Hebrew and its cognate languages, they form a new conjugation, a formative being admitted into the original verb. In Sungskrit they are no less conspicuous; that language appropriating to causals a separate form, which regularly employs all the moods and tenses of the other verbs. In most of the languages derived from the Sungskrit, the causal verb is equally conspicuous, and, as in the parent language, is almost constantly formed from the other verbs by interjecting a letter between the first and second syllables of the verb. Thus in the Bengalee, from *kuro*, 'do,' is formed *kurao*, 'cause to do;' from *chulo*, 'go,' is formed *chulao*, 'cause to go.' The case is nearly the same with the Hindee, the Orissa, the Mahratta, and indeed with most of the dialects of India. In Chinese, where no addition can possibly be made to any verb without transforming it into another character, this mode of forming the causal verb can of course have no existence. But it does not follow hence that they have no causal verbs, an acquaintance with the language will convince any one, that they employ verbs in a causal sense as really as though they formed them by a separate conjugation. These they form two ways:

From verbs *Intransitive*, and such wherein the action does not necessarily affect another, as 'to eat,' 'to be fixed,' 'to understand,' &c. the causal is

formed merely by placing an object after them. Thus Confucius, speaking of the good man, says, in a sentence already quoted,

達 *tah* to make	達 *tah* to understand,	己 *kee* himself	立 *lih* to fix	立 *lih* to be fixed,	己 *Kei* He himself
人 *yin* men understand.	而 *irr* and	欲 *yuh* he wishes	人 *yin* men,	而 *irr* and	欲 *yuh* wishes

"He wishes himself to become fixed in virtue, and desires *to fix* others; he wishes himself to understand the way, and would fain *cause* others *to understand* it." *Lun-yu*, vol. i.

In this sentence, the verbs *lih*, 'to be steady,' and *tăh*, 'to understand clearly,' are rendered causal by *yin*, men, being placed after them, as the object on which they terminate.

But when the verb is *Active*, this method can of course have no place, as the active verb has necessarily an object of its own. Another way is therefore chosen, that of prefixing another verb to those active verbs. The verbs thus prefixed, are of two kinds, peculiar and common. In many cases the verb which forms the causal, is suited to the peculiar action. Thus 去 *khü*, 'to go,' is rendered causal, not by a verb signifying to make or cause to go, but by the verb 遣 *hyĕn*, to send; thus,

"I send him," is,

去 *khü* to go.	他 *tha* him	遣 *hyĕn* send	我 *Ngo* I

In this instance, the verb admits the pronoun; but the compound still differs from a single verb, and has in reality the force of a causal. In the same

class we may rank the verbs 命 *ming*, 'command;' 令 *ling*, 'order,' 差 *chhai*, send, &c. But with verbs to which none of these will apply, the verb 使 *shee*, 'to cause,' is generally united; and as these are far more numerous than those to which particular verbs are suited, *shee* is, of course, far more used in forming the causal verb than any other. The following is an example of its application: *Ngai-koong*, the sovereign of *Loo*, enquiring of *Tsai-ngo* relative to the various kinds of trees with which each of the three first dynasties surrounded the spot chosen for assemblies of a religious nature, he indiscreetly replied respecting the *Tchyeu* dynasty,

栗 lyih fear.	民 min the people	曰 yeih added,	以 ee with	周 Tchyeu The Tchyeu
	戰 chhyen greatly	使 shee to make	栗 lyih the chestnut	人 yin man

——"The *Tchyeu* monarch planted it with the chestnut," says he, "*to cause* the people *to fear*." *Lun-yu*, vol. i.

In this sentence *sheé*, in the third line from the right, imparts to the compound verb *chhyèn-lyih* the force of a causal.

5. *Reflexives.*—There is another class of verbs found in most of the eastern languages, which cause the action of the verb to terminate on the agent himself: such is the Hithpahel conjugation in Hebrew and its cognate languages, in certain cases the Atmune pada in Sungskrit, and, in some instances, the Middle Voice of the Greeks. These we term Reflexives. To form verbs of this kind, the Chinese only prefix to

the verb the pronoun 自 *tsè*, 'self,' and the reflexive verb is at once formed. Thus the active verb, 戒 *kyài*, 'to warn,' may be changed into a reflexive verb, by only prefixing 自 *tsè*, 'self,' thereto, either with or without the personal pronoun: 人 戒 我 *ngó kyai yin*, is, 'I warn men;' but 戒 自 我 *ngó tse kyai*, is, 'I warn or admonish myself.' Thus also, 人 殺 他 *t'ha shàh yin*, is, 'he killed men;' but 殺 自 他 *t'ha tsè shah*, is a reflexive, and means, that he killed himself. The following is an example of the reflexive verb from Mung. After describing the dreadful consequences of murdering the relatives of others in causing a retaliation on the murderer's own relatives, the philosopher adds, respecting such a person;

閒 *kyén* space	也 *yé*	殺 *shah* killing	非 *fy* differing from	然 *Yen* } Thus
耳 *urr* only.	一 *yeh* a little	之 *tche* 's	自 *tsè* self.	則 *tsih* }

———"Thus from one *killing himself* he differs little indeed."

Mung, vol. ii.

In this example *tse shàh*, 'killing himself' is the reflexive formed by uniting the active participle of the verb with *tsè*, 'self.'

These reflexives, the reader will observe, differ somewhat in construction from the causal verbs. The verb forming the causal admits, and indeed generally requires, an accusative placed after it; while in the reflexives, the pronoun 自 *tse*, although really the object of the verb, always precedes it, as in the above instance.

6. *Reciprocals.*—In Sungskrit there is a peculiar form of compound connected with the verb, which is worthy of notice, as giving the verb, not a reflexive, but a *Reciprocal* sense; such as, '*they mutually* beat,' '*they mutually* wound,' &c. &c. This compound is formed in Chinese, by prefixing to the verb the character 相 *syang*, mentioned already in treating of the pronouns. Thus, 他們相傷 *Tha túng syang shwang*, 'They mutually wound;' and the sentence 他們相罵 *Tha túng syang mà*, 'They mutually reproach one another,' are strictly examples of the reciprocal kind. Of this kind many instances could be adduced from their standard works; but the following, descriptive of the feelings of Confucius's disciples after his death, may suffice: having mourned for him three years, as for a father, they began to think of returning to their respective homes; prior to which, however, *Mung* says, that,

失 shih lost	哭 khoŏh wept,	嚮 hyang looked	貢 koong koong	於 yu to	入 yeŭ Entering
聲 shing voice.	皆 kyai all	而 urh and	相 syang mutually	子 Tsz Tsz-	揖 yĭh they bowing

"Entering, they bowed to *Tsz-koong*, and looking *on each other*, all *mutually lamented*, till their voices were lost."——— *Mung*, b. iii. f. 13.

In this sentence, *syang*, in the third line, causes both the verbs *hyàng* and *khoŏh* to be understood in a reciprocal sense.

7. There is another kind of compounds in Chinese, which deserve notice although little known in their standard works. They are formed by uniting

the verb 打 *tá*, 'to beat,' with a substantive in which case *tá* loses its proper meaning, and assumes one suited to the nature of the word with which it unites. Thus *tá*, added to 酒 *tsyéu*, 'wine,' forms the verb *tá-tsyeú*, 'to pour out wine;' added to 槳 *ts'hyáng*, an oar, it forms *tá-tsyáng*, 'to row;' literally, 'to strike the oar.' Nor is this verb added to substantives merely; *tá* is occasionally united with other verbs, to which, however, it then imparts a meaning somewhat different; thus *tá*, united with the verb 坐 *tsò*, 'to sit,' (*tá-tsò*,) means, 'to sit steadily so as to meditate;' united with 呼 *foo*, 'to call,' (*tá-foo*,) it means 'to call with vehemence,' 'to vociferate;' and with 聽 *t'hing*, 'to hear,' it forms *tá-t'hing*, 'to hear with attention,' 'to listen.' In one instance, this mode forms a compound which bears a strong resemblance to one of the same import in English: *tá* united with 火 *hó* 'fire,' (*tá-hó*), means, 'to strike fire with a flint,' like its correspondent phrase in English.*

In their standard works the verb 加 *kya*, 'to add,' is used in a sense different from its proper meaning; and in somewhat resembling *tá*, already mentioned. In the following example from the *Lee-khee*, the verb *kya* is used rather in the sense of *inflicting* than of *adding*;

刑 hing punishment,	不 poŏ do not	有 yéu they have	耄 mao old age,	稚 Tsé On infancy
焉 yen	加 kya inflict	罪 tsuei crimes,	雖 suei although	與 yŭ and

* The English phrase 'to strike a bargain,' and some others current in conversation, though seldom seen in respectable writings, seem to be of this kind; as do certain phrases formed by the verb *make*; which then however merges its original meaning in that of its compounds: thus, 'to make a good meal;' is to eat heartily; 'to make haste,' is to hasten; and so of other compounds.

"On infancy, and extreme old age, although guilty, yet inflict no punishment."
Lee-khee, vol. 4.

In this sentence, the verb *kya*, in the fourth line from the right, denotes rather *infliction* than *increase* of punishment.

Impersonal verbs. If the common definition of Impersonal verbs may be admitted as just, that verbs which have different persons are called personal verbs, and verbs which have not different persons are called Impersonals, there are, strictly speaking, no impersonal verbs in the Chinese language, as there are no verbs which, admitting the third person, necessarily exclude the first and second. Of this we shall be convinced if we reflect on the nature of Chinese verbs: as they have no terminations, that peculiarity of conjugating which marks impersonal verbs in Latin and Greek, disappears in Chinese; and the peculiarity of construction inherent in some of the impersonal verbs, (such as *tædet*, &c.) belongs rather to the construction of the language: it may therefore be properly referred to the Syntax.

In Chinese, as in nearly all other languages, there is still another kind of verbs which deserve notice. These are the Auxiliary Verbs; which are of two kinds, such as constitute the various Moods of other verbs, and such as serve to form the Tenses. But respecting either class of these verbs it is needless to take up the reader's time at present, as they will come sufficiently under notice in treating of the moods and tenses.

Having thus taken a view of the various kinds of verbs found in the Chinese language, we now proceed to examine in what manner they form the various Moods, Tenses, Persons, &c. In examining these as exem-

plified in one of the kinds of verbs mentioned, we ascertain the mode of forming all the rest; as, where there are no terminations to be varied, there can be no place for variety of conjugation. In examining the genuine nature of so important a part of the language, it seems best to continue the method adopted in substantiating the various *kinds* of verbs, that of adducing examples chiefly from those authors who wrote when the Chinese language was cultivated in its greatest purity, as its more ancient authors may be supposed to be somewhat concise and abrupt in their style. Among these we may reckon *Confucius*; his favorite disciple *Tsoong-yoong*; his grandson, *Tse-se*, instructed by *Tsoong-yaong*; and *Mung*,* the disciple of *Tse-se*. The ages of these four philosophers, which, from the birth of Confucius to the death of Mung, include a period of two hundred and sixty-two years, may be deemed the brightest period in Chinese literature; and such the Chinese esteem it to this day. Were we to point out another period, it should be (one fifteen centuries posterior thereto,) that part of the *Soong* dynasty, which included the middle of the twelfth century, and produced *Chyu-hee*, *Ts'hung-tse*, and those other celebrated commentators on Confucius and Mung, whose labours are constantly printed with theirs; together with *Se-ma-kwang*, the famous historian, to whose industry and diligent research we are indebted for the greater part of the Chinese Annals. From these authors may be drawn, with the utmost certainty, a series of examples which will fully shew the doctrine of Chinese authors relative to the verb.

* Mung died Ante Chr. 231, at the age of eighty-four. He was the contemporary of Aristotle, who was born twelve years before him. Pythagoras died in the fifty fourth year of Confucius, while the Chinese philosopher, driven from the administration of affairs in *Loo*, his own province, was wandering through the other provinces of China in a state of voluntary exile.

Of the Moods.

Various methods or modes of expressing the same action are essential to language in general. In every language it will sometimes be found necessary to *indicate* or *declare* a thing, to *command* an action to be performed, to express it as *desirable*, *obligatory*, or *possible*, to represent it as *conditional*, and to describe it in a *general* way. In languages highly polished, this is generally done by adding terminations to the word expressive of the action, as in Sungskrit and Greek. But in those wherein the terminations of the verb are few, as in English, these various modifications of the action are expressed by position; in other words, by uniting other verbs to that in question; hence the necessity in our own language, of uniting *let*, *may*, *can*, *ought*, *would*, &c. with the principal verb; and it is obvious, that if the Chinese express these various modifications of an action, they must do it by uniting, in the same manner, certain other verbs to the principal verb. How far Chinese verbs are thus expressive of these modifications of an action, and in what way they express them, we now proceed to enquire.

The Indicative Mood.—This mood requires little explanation in any language, and still less in one which has no terminations; as, in a language of this nature, the Indicative Mood must necessarily be the verb in its simplest state, unconnected with any other to modify its operation. Nor is it necessary to adduce examples of this mood, as most of those already given in this work, furnish illustrations of the Indicative Mood.

The Imperative Mood.—The only instance wherein the Imperative Mood really exists in English, is in the *second* person. In commanding and intreating, it is obvious that we only address the second person, the first and third persons being formed by an address to the second. Hence, we in English, have two ways of forming the imperative, that of using the simple verb in the second person, and that of introducing another verb in the first and third persons, as, 'let,' &c. in which case, however, 'let' is an active verb governing the objective case. This double mode of forming the imperative is found in Chinese; they use the simple verb in the Second person and occasionally in the First, but in forming the Third person, they generally admit another verb.

I. Of the *simple* verb, as forming the imperative in the second person, the Chinese writings furnish numerous instances. The very first sentence in *Lun-yu* contains two,

之 tchee them. 習 sih study 時 shee constantly. 而 urh and 學 hyŏk Learn

"*Read* the ancients, and continually *study* them." *Lun-yu*, vol. i.

This sentence contains two instances of the imperative in the verbs *hyŏk*, 'learn,' and *sih*, 'study;' which may be understood in the singular or the plural, as we suppose one or many to be included in the address.

An instance may be adduced from the same chapter, in which it assumes the negative form; it is the following sentence:

改 *kai* to reform.	憚 *tán* the fear	勿 *wuh* do not	則 *tsëh* then	過 *Kwö* Transgressing

"If you have transgressed, *fear not* the difficulty of reforming." *Lun-yu*, vol. i.

This example furnishes an instance of the imperative mood in the verb *tán*, 'fear,' which may also be understood either in the singular or the plural number. It may be proper to add, that the urbanity of the Chinese induces them occasionally to use the *third* person of the imperative instead of the second, of which an instance occurs in the conclusion of Mung's conversation with the king, above alluded to;

王 *wáng* royal	樂 *loh* rejoice,	姓 *sing* families	與 *yü* with	今 *Kin* Now
矣 *ë* indeed.	則 *tsëh* this	同 *t'hung* together	百 *pih* the hundred	王 *wang* let the king

"Now *let the king* cultivate happiness with his people; then will he reign indeed." *Mung*, vol. i.

In this sentence, the third person of the imperative is used for the second, in a way not greatly unlike the Hebrew idiom.

The simple verb in some instances has the force of the imperative in the *First* person, as in the following sentence from Mung;

子 *tsz* my lord. 語 *yù* speak to 明 *ming* clearly 我 *ngó* let me 坐 *Tsò* Sit.

"Sit down; *let me* clearly explain myself to my lord." *Ming*, vol. i.

In this example, while the first character *tsò* furnishes another instance of the imperative in the *second* person, the phrase, "*ngó ming yù*," has evidently the force of the imperative in the *First*.

2. But to form the Third, and in general the First person, particularly in conversation, the Chinese usually admit a verb in much the same way as we admit the verb 'let.' The verbs thus used in their best writings are, 與 *yú*, 'give;' 由 *yeu*, 'allow;' 任 *yin*, 'concede:' and in conversation 隨 *sooi*, 'permit;' 容 *yoong*, 'admit;' 許 *hyu*, 'allow;' and 准 *chyun*, of nearly the same meaning. Of these, as they so nearly coincide in meaning and construction, one example may serve as a specimen. Some persons, coming to hear the instructions of Confucius, from whom his disciples expected little amendment of conduct, they felt displeased; upon which the sage says;

何 *Ho* how 也 *yea* 其 *ki* their 不 *puh* do it 進 *tsin* enter 與 *Yü* Let
甚 *shin* severe. 唯 *wy* 退 *thui* 與 *yü* regard 也 *yea* 其 *khee*

"*Let them enter*; do not regard their future conduct. How severe!"
Lun-yu, b. iv. f. 8.

In this example, the character *yù*, the first to the right, forms the imperative in the Third person plural.

The verb, 請 *ts'hing*, 'to intreat,' is occasionally used in the third person, to express in reality the First person imperative; of which the following address of *Mung* to the king of *T'shee* furnishes an instance:

樂 *ngŏk* of music.	言 *yen* to speak	王 *wong* the king	爲 *wy* with	請 *ts'hing* intreat	臣 *Chin* The minister

"*Let me be permitted* to converse with the king concerning music."
Mung, vol. i.

In this example *Mung* respectfully conveys the sense of the imperative, while speaking of himself in the third person, as the servant or minister. But in conversation 容 *yoong*, 許 *hyu*, &c. are more generally introduced with the first personal pronoun; as 去我容 *yoong ngŏ khu*, 'Let me go,' or, 'Permit me to go.'

It may not be improper to add, that certain characters which strictly belong to the Potential mood, as 宜 *ee*, 'ought,' 當 *tang*, 'should,' &c. are often used in the sense of the imperative; as is the case in Latin with *sit*, *simus*, &c. This however we shall have occasion to notice in treating of the Potential Mood, to the examination of which we proceed.

The *Potential Mood*.—Few moods include a greater variety of ideas than those generally classed under the Potential mood, both in English and Latin: *power* or *capacity*; *duty* or *obligation*; *doubt* or *uncertain-*

ty, are evidently among the ideas included under this mood. These however may all be found in Chinese; and each of them merits a particular examination.

1. *Power or capacity* is often expressed by 能 *nung*, 'can.' Of the application of this character, several instance have already appeared. It occurs in a sentence already quoted,

乎 hoo ?	仁 yin virtue	力 lih strength	用 yoong apply	一 yih one	有 Yeu } Could
	矣 e	於 yu to	其 khee his	日 yih day	能 nung } any one

"Could any one only *apply* his strength toward virtue for a single day?"

Lun-yu, vol. i.

In this example, *nung*, in the first line to the right, uniting with the verb *yoong*, 'use or apply,' forms the potential mood, '*could* apply.' Another example may be selected from the first volume of *Lun-yu*; the sage, deriding those who considered the mere supporting of parents in their old age, as including the whole of filial duty, says;

有 yeu get	皆 kyai all	犬 khyuen a dog	至 Tchee Coming
養 yang support.	能 nung can	馬 ma a horse,	於 yu to

"If we come to a dog *or* a horse, these animals *can* all *obtain* support."

Lun-yu, vol.

In this example *nung*, in the third line from the right, uniting with the verb *yéu*, 'have, obtain,' forms the potential mood.

The verb 得 *tĭh*, 'to get,' &c. is sometimes employed as an auxiliary, and it then forms a variation of the potential mood. Of its force the following instance from Mung furnishes an example. A person one day, urging to Mung the conduct of *Shun* in marrying the daughter of *Yao* without previously consulting his unfeeling and unnatural parents, as a violation of filial duty, he replies;

娶 tsěŭ married. 得 tĭh could have 不 pŏŏh not 則 tsĭh then 告 Kaò Had he told them

"Had he consulted them, he *could* not *have married* at all." *Mung*, b. v. § 2.

In this example it is evident, that the verb *tĭh* forms the potential mood. As this verb has the sense of getting or obtaining, the nature of the Chinese language causes it often to be understood as forming the passive, although in itself active. Thus, those phrases so often occurring in conversation, 得不做 *tsò pŏŏh tĭh*, 'it cannot be done;' 得不看 *khàn pŏŏh tĭh*, 'it cannot be seen,' are formed by *tĭh*'s governing *tsò* 'to do,' and *khàn* 'to see,' as verbal nouns; hence the phrases are literally, 'the doing, it does not get.' 'The being seen, it does not obtain.'*

* Than phrases like these nothing is more common in the Indian languages; in Bengalee देखा याय ना, "it cannot be seen;" करा याय ना, "it cannot be done," are phrases constructed in precisely the same manner.

The character 可 *kho,* denotes rather *capacity* or *ability* for doing a thing, than mere *possibility* ; and containing within itself the force of the substantive verb, it generally renders the verb with which it is joined a passive participle : *kho* is indeed a real verb, signifying 'to be *able, capable,* or *worthy* ;' and as such it is found even in the infinitive mood. Of its general force the following sentence furnishes an example. In answer to the enquiries of *Mung-woo-pah* relative to *Tse-loo's* possessing a principle of genuine virtue, the sage says,

也 *yei*	其 *khee* his	不 *puh* I know not	賦 *foo* finances	治 *chee* to regulate	可 *khò* He can be
	仁 *yin* virtue	知 *chee* I know	也 *yei*	其 *khee* its	使 *shee* employed

"He *can be employed* to regulate the finances of a large province ; but of his genuine virtue I know nothing." *Lun-yu,* b. iii f. 3.

In this example, *khò,* the first character to the right, describing the *capacity* or *ability* of the person in question, communicates to the sentence the force of the potential mood ; and including within itself the substantive verb, it renders the verb *shee* a passive participle.

2. *Duty* or *obligation* the Chinese express by several characters, the chief of which are 當 *tang,* 'incumbent,' 宜 *ee,* 'suitable ;' 該 *kai,* 'necessary ;' to which may be added 應 *ying,* 'becoming ;' and occasionally 合 *hŏh,* 'congruous.' Of 當 *tang,* the first of these, an example occurs in the following maxim of the Chinese sage;

當 *tang* you ought	行 *hing* act,	諫 *kyën* if advising	事 *Ssë* Serving
止 *chei* to stop.	則 *tsuh* then	不 *poh* he do not	君 *kyun* a prince

"*If* while serving a prince you advise him, and he disregard, you *should* instantly stop." *Lun-yu*, vol. i.

In this example *tang* expresses that which is *incumbent* on a person in the circumstances mentioned. It is by this character that the Chinese often express the imperative; and were we to render this sentence imperatively, the sense would be nearly the same, thus; "If while serving a prince, you advise him, and he disregard you, *stop* without delay." But in the following example from the same volume, the character *tang*, though expressing nearly the same meaning, cannot so easily be exchanged for the imperative,

爲 *wy* to be	愛 *ngai* loving	當 *tang* ought	人 *Yin* A man's
孝 *hyaou* dutiful.	親 *tshin* his parent	以 *e* through	子 *tsz* son

"Through love to his parents *ought* a son to practise filial obedience." See comment on *Lun-yu*, vol. i.

In this example, obligation or duty is expressed in such a manner, as to form the *potential* mood alone.

The character 宜 *ee*, 'suitable, just,' &c. is also used so as to form the

Potential mood; but it is less common in Confucius and Mung, than *tang*: with them it often occurs indeed as an adjective, but more seldom as an auxiliary forming the potential mood of the verb. Their commentators however, admit it frequently. In *Chyu-hee's* comment on a sentence wherein the sage lays down the qualities requisite for duly governing a country, as attention to business, sincerity, strict œconomy, benevolence, and prudence, he adds,

之 tchee these. 推 tchooi to examine 細 sei minutely 宜 ee ought 者 tchayĕ ee 讀 Tuh The read-

"The reader *should* minutely *investigate* these." Comment on *Lun-yu*, vol. i

In this sentence *ee*, the third character from the right, communicates to the sentence the force of the potential mood.

The characters 應 *ying*, "necessary," and 該 *kai*, of nearly the same import, are little used by Confucius and Mung, or even by their best Commentators; but they are not unfrequent in conversation. When used, they impart to the sentence an idea of obligation or duty, and hence fall under the Potential mood. They are somtimes united with each other, as in sentences of this kind;

"You *certainly ought* to act thus."

做 tso to act 樣 yang manner 麼 mo 怎 tsung thus 該 kai ought 應 ying necessarily 你 Nee You

In this sentence *ying* and *kai*, united with the verb *tsŏh*, 'to act,' impart to the sentence the force of the potential mood. If used singly, their force would be nearly the same; but the Chinese are in many instances fond of uniting two characters, as will be noticed more particularly hereafter.

The character 合 *hhŏh*, 'congruous,' has in some instances the force of a character forming the Potential mood. Of this the following example, from the more modern comment on *Lun-yu*, furnishes several proofs:

則 *tsĕh* then	臣 *chĭn* the minister	君 *kyeun* the prince	子 *tsz* a son	父 *foo* a father	若 *yŏ*	If he understand
心 *sin* the heart	合 *hhŏh* ought	合 *hhŏh* ought	合 *hhŏh* ought	合 *hhŏh* ought	曉 *hyăo*	
安 *ngan* at rest.	卑 *py* to be low,	尊 *tsyuen* to be honoured,	立 *lih* to stand	坐 *tso* to sit,	得 *tĭh*	

"If he understand that the father *ought* to sit, the son *ought* to stand, the prince *ought* to be honoured, the minister, to be humble, his heart will then be at rest."—Comment on *Lun-yu*, vol. i.

In this sentence *hhŏh* has the force of an auxiliary verb forming the potential mood in no less than four instances. To most of the characters adduced, one general remark will apply; that when used as adjectives, they simply denote that which is right, proper, convenient, &c. but when they become verbs, they have the force of an auxiliary forming the potential mood.

The character 須 *syu*, which imports *necessity*, forms another variation

Aaa

of the Potential mood: the following sentence is an example of the manner in which it is used. Speaking of the wonderful talents which Confucius possessed by nature, the commentator observes,

之 *tchee* 's	生 *seng* natural	覺 *kyöh* to remark	須 *Syu* It is necessary
別 *pëh* difference.	熟 *shyöh* acquired abilities	有 *yeu* the having	自 *tsé* for himself

"A person *should* himself *distinguish* between talents natural and acquired."
Comment on *Lun-yu*, vol. i.

In this sentence, *syu*, the first character to the right, evidently forms a variation of the potential mood.

3. The idea of *doubt* or *uncertainty* naturally arises from *possibility*, when the event is not secured. To express this the Chinese generally interject 或 *hŏh*, 'doubt, indecision;' in conversation, with the addition of 者 *tchyéa*, but in their standard writings without it. Of the latter the following is an example. *Chyu-hee*, commenting on a sentence already quoted, relative to 'a man's directing his strength towards virtue only for a single day,' he, in the person of the sage, observes;

力 *lih* his strength	奮 *fun* most thoroughly	能 *neng* able	有 *yeu* have been	見 *kyin* seen such	雖 *Syui*	Altho' I may not have
於 *yu* toward	然 *yen*	一 *yih* one	人 *yin* a man	然 *yen* yet	不 *poh*	
仁 *yin* virtue.	用 *yong* to apply	日 *jih* day	果 *ko* really	或 *hŏh* there may	可 *kho*	

" Although I have not been able to see such, yet *there may have been one* really capable of directing his whole strength for one day toward virtue."

Comment on *Lun-yu*, vol. i.

In this instance *hŏh*, in the second line from the right, communicates to the sentence an idea of doubt or uncertainty.

Confucius occasionally uses the character 蓋 *kai*, 'for,' &c. in the sense of doubt or uncertainty. In a sentence following that just quoted, he adds,

Character	Sound	Meaning
蓋	*Kai*	There may
有	*yeŭ*	have been
之	*tchee*	one
矣	*ee*	indeed
我	*ngŏ*	I
未	*wy*	have not yet
之	*tchee*	it
見	*kyĕn*	seen
也	*yĕ*	

" Such an instance *there may have been*, but I have never seen one."

Comment on *Lun-yu*, vol. i.

In this example *kai*, the first character to the right, communicates to the sentence that degree of doubt, which forms one variation of the Potential mood. In conversation, however, 或 *hŏh*, or 或者 *hŏh tchyea*, are more generally in use. Such then are the characters by which the Chinese express the various ideas included by European grammarians under the Potential mood.

The Optative Mood.—The expression of *desire* is among the ideas included in English under the Potential mood. There seems however no

necessity for classing ideas under the potential mood, with which it has in reality not the least affinity. If however, characters which express *desire* constitute the Optative mood, this mood may be found in the Chinese language. The auxiliary verbs chiefly used to form it are 願 *yuèn*, 'desiderate;' 欲 *yeŏh*, 'wish;' 要 *yaò* 'will, desire,' &c.

1. Of 願 *yuèn*, the first of these, many instances may be found in the standard writings of the Chinese, nor is it unfrequent in conversation. The following sentence contains an example of its force: *Kwee-loo*, and *Hooi*, standing one day near the Chinese sage, he desired them frankly to mention their respective wishes; after doing which, *Kwee-loo* says;

志 *tchee* desire.	之 *tchee* 's	子 *Tsè* my master	聞 *wún* hear	願 *Yuèn* I would fain

"*I would fain hear* my master's desire." *Lun-yu*, vol. i.

In this sentence *yuèn*, the first character on the right, uniting with the verb *wun*, 'to hear,' imparts thereto the force of the Optative mood.

2. The character 欲 *yeŏh*, is also much used by Confucius and Mung. Of the application of this character examples have already appeared: the following sentence furnishes another:

羊 *yang* kid.	之 *tchee* 's	告 *kaóu* the prescribed	欲 *yeŏh* wished	子 *Tsè* The
	餼 *hhee* living	朔 *sŏh* new year	去 *kiŭ* to abolish	貢 *koong* koong

" *Tse-kung would fain have abolished* the custom of presenting a living goat at the beginning of the year." *Lun-yu*, vol. i.

In this example *yoŏh*, in the second line from the right, has the force of an auxiliary serving to form the optative mood.

3. In conversation 要 *yaò*, 'to wish, to desire,' frequently occurs, although it is seldom used by Confucius in the sense of desiring. When used optatively in conversation, it is in sentences like the following:

" I wish to read that book."

書 book. 本 cl. 那 that 念 to read 要 wish 我 I

In this sentence *yaò*, the second character from the right, expresses the optative. Such then are the chief characters which, uniting with other verbs, impart to them the force of the Optative mood. Respecting these, it must however be observed, that though as auxiliary verbs they form the optative mood, they often occur alone as principal verbs.

The Subjunctive Mood.—In characters which give a conditional or subjunctive force to the verb, the Chinese language is by no means deficient. The chief of these are 若 *yŏh*, if; 假 *kyéu*, if; 倘 *t'háng*, if; 如 *yu*, if, though; 雖 *sooi*, although. Before we enter on the examination of these, however, it may be proper to notice what there is of a subjunctive nature in the construction itself, when no conditional character is employed.

A moderate acquaintance with the Chinese writings will be sufficient to shew, that in numerous passages a subjunctive sense is implied where no subjunctive character is found, particularly when 則 *tsüh* follows in the latter member of the sentence. The following is an example of the subjunctive's being thus implied even when *tsüh* does not follow. In the first volume of *Lun-yu*, Confucius, offended with *Kee-see's* arrogantly retaining the number of musicians by law appointed for his sovereign, exclaims;

也	可 able	孰 what	忍 borne	是 This
	忍 to become	不 un-	也	可 if it can be

"*If this can be* endured, what cannot be endured?" *Lun-yu*, vol. i.

In this sentence, the first member, though devoid of any subjunctive character, must necessarily be rendered subjunctively from the nature of the latter clause.

But the character 則 *tsüh*, which originally denotes "a certain measure," and often signifies 'instantly,' 'then,' &c. generally imparts a subjunctive sense to the sentence in the latter member of which it is found. In the directions which the sage gives for the conduct of a disciple, the following sentence occurs:

則 then	孝 filial duty;	入 entering,	弟 The
弟 paternal respect.	出 without,	則 then	子 disciple

" *If* the disciple *be* at home, filial piety then becomes his business; *if he be* abroad, fraternal respect." *Lun-yu*, vol. i.

In this example *tsŭh* evidently renders the sentence subjunctive, although no subjunctive particle is employed. It appears therefore, that in many instances, a subjunctive meaning is implied where no subjunctive character is found in the first member of the sentence. To ascertain when this is the case, indeed, is one of the difficulties attending the study of Chinese authors.

The Chinese however often employ subjunctive characters, of which 若 *yŏh*, 'if,' is one of those much used in their standard writings. It occurs less frequently in Confucius than some other subjunctive characters; but it is frequently used by his commentators. In the first volume of *Lun-yu*, Confucius, asking what would become of the superior man's good name, should he forsake virtue, *Chyu-hee* remarks on this passage;

若 *Yŏh* If
貪 *t'han* he covet
富 *foo* riches
貴 *kwy* honours
而 *ûrh* and
厭 *yen* dislike
貧 *pîn* poverty
賤 *tsyen* wretchedness,
則 (*tsĕh*) then
是 *shee* it is (that)
自 *tsé* he himself
離 *lee* relinquishes
其 *khee* his
仁 *yin* virtue.

" *If he covet* riches and honour, and *dislike* poverty and wretchedness, it is then that he sacrifices his virtue." Comment on *Lun-yu*, vol. i.

In this example the conjunction *yŏh*, 'if,' imparts to the sentence the force

of the subjunctive. In both instances however, it is constructed with *tsĕĕh*, like those subjunctive sentences already quoted, in which the subjunctive particle is understood.

3. The character 如 *yu*, 'if, though,' is much used in a subjunctive sense by both Confucius and Mung. In the first volume of *Lun-yu*, Confucius says,

Character	Reading	Gloss
如	yu	Had any one
有	yeu	
周	Tchyeu	Tchyeu
公	koong	koong
之	tchee	's
才	tsai	ability
之	tchee	's
美	mey	excellence
使	shée	to make him
驕	keo	vain
且	tsiye	and
吝	lin	selfish
其	khee	his
餘	yu	other qualities
不	puh	not
足	tsuh	worthy
觀	kwan	of being seen
也	yey	
已	ee	

"*Had any one* the admirable talents of the great Tchyeu, but *were* haughty and selfish, all his other qualities would in fact be unworthy of a look!" *Lun-yu*, vol. i.

In this example the conjunction *yu*, in the first line from the right, imparts to the sentence the force of the subjunctive mood.

Mung abounds with examples of 如 *yu*, as forming the subjunctive. In the first volume that philosopher, insisting that the deficiency in virtue so evident in his contemporaries, might be traced to their neglect of virtue, while yet they blushed at the ignominy attendant on vice, adds;

尊 *tsuen* honouring	德 *tĭh* virt(ue)	如 *yu* like	之 *tchee* (shame, it)	如 *Yu* Though
士 *sé* the learned.	而 *irr* and	貴 *kwy* prizing	莫 *mŏk* not	惡 *ú* they hate

" *Though they may hate* the ignominy attendant on vice, still this is far below prizing the virtuous, and honouring those truly learned." *Mung*, vol. i.

In this example *yu*, in the first line to the right, imparts to the sentence a subjunctive force.

Another example occurs in Mung. After advising the prince whom he was endeavouring to form to virtue, that in preferring or disgracing a man, the voice of those near him should not be regarded, nor even the voice of the mandarines, so much as that of the people at large; and theirs only so as to excite to a thorough examination ; he adds,

父 *foó* father	爲 *wy* esteemed	可 *khó* he is worthy	然 *yen* acting	如 *Yu* } Thus
母: *mró* mother.	民 *min* the people's	以 *é* of being	後 *hyéu* then	此 *tsé* }

" *If* the prince *act* thus, he will be worthy of being esteemed the father and mother* of his people." *Mung*, vol. ii.

In this instance *yu*, the first character to the right, evidently imparts to the sentence the force of the subjunctive mood.

* It is worthy of remark, that thus to be termed 'the father and mother' of those protected or assisted, is common in the Indian languages.

4. As a subjunctive particle 苟 *kyéu*, 'if,' is more common in Confucius. Describing a lover of virtue, the sage says respecting him,

惡 ngoh evil.	矣 ee indeed	於 yu be toward	苟 Kyéu if
也 yea	無 woo he has no	仁 yin virtue	志 tchee his will

"*If* his will be indeed toward virtue, he practises no kind of evil."

Lun-yu, vol. i.

In this example, as well as in many others, the particle *kyéu* imparts to the sentence the force of the subjunctive mood.

5. The character 倘 *Cháng*, 'if,' is less used by Confucius and Mung than those just mentioned; nor is it common in their most ancient commentators. But it is frequently used in conversation; and the modern comment already mentioned, occasionally admits it. In the comment on the unadvised reply of *Tsai-ngo* to the sovereign of *Lao*, already quoted, it is observed;

迷 mee his folly.	民 min his people	而 urr then	其 khee his	公 koong koong	倘 Thang if
	以 ee by	殘 tshan, he would have ruined	言 yen advice	用 yoong had used	哀 Ngai Ngai

"*If Ngai-koong had acted upon* his advice, he would quickly have ruined his people by his rash folly."

Lun-yu, vol. ii.

Here *Ch'ang*, in the first line to the right, has evidently a subjunctive force.

6. The conjunction 雖 *sooi*, 'although,' renders the verb subjunctive. *Tse-hya*, treating of true learning, says, relative to a man who might fully exemplify filial duty, hazard his life to serve his prince, and act with tenderness and fidelity towards his friends, that

學 *hyŏ* learned.	謂 *wy* term	吾 *ngoo* I	未 *wy* I am not	雖 *Sooi* Although
矣 *ee*	之 *tchee* him	必 *pih* will	學 *hyŏ* learned,	曰 *yuĕ* he say

"*Although he say*, I am not learned, I shall pronounce him learned indeed."

Lun-yu, vol. i.

Here the subjunctive is formed by *sooi* in the first line to the right. Another instance may be adduced from *Mung*. That philosopher, lamenting the king of *Ts'hee*'s ignorance of government, ascribes it rather to inconstancy of mind than to want of capacity; which he illustrates by instancing the different proficiency of two persons in chess* instructed by the same teacher: 'of these,' says he, 'the one hears nothing but his teacher's instructions in chess; the other, though he hear, yet suffers his attention to be drawn off to other objects.' Respecting the latter, says Mung,

* "Chess." It may not be amiss to remark, that while Sir Wm. Jones ascribes the invention of chess to the Hindoos, 'from whom,' says he, 'the Persians borrowed it in the sixth century;' it is mentioned as common in China, both by Mung and Confucius; and in the Imperial Dictionary, the invention of it is placed in the reign of the great *Yao*. *Quere*. Did the Hindoos borrow the invention of the Chinese, or, vice versa?

矣 *ee*	若 *jŏ* equal	學 *hëŏ* instructed	之 *tsee* him	雖 *Soei* Although
	之 *tchee* him	弗 *feĕh* he does not	俱 *kheu* together	與 *yu* with

"*Although* he *learn* with the other, yet their progress is by no means alike."
Mung, vol. i.

In this example too, the conjunction *sooi*, 'although,' imparts a subjunctive force to the sentence. Such then are the conjunctions which form the Subjunctive mood.

The Infinitive.—In most languages the verb in the Infinitive Mood differs little from a verbal noun; which, in Greek, it so much resembles, as to admit of being declined by the various articles prefixed to the noun. In Chinese the simple verb, without the addition of any other character, acquires from position the force of the proper infinitive in English, for which see the examples adduced below.*

Of the Gerunds.—Some have supposed that the verb 以 *eé*, 'to use,' &c. is added to the verb in order to form the Infinitive. The examples alluded to below, however, sufficiently shew that the simple character needs no auxiliary to give it the force of the infinitive mood. That *eé* is often added to the verb, is allowed; but in most cases it will be found that it forms rather the *gerund* than the infinitive mood. This indeed will appear evident if we consider the force of *eé*: as it originally means to 'use, apply,'

* See *shih*, 'to slip,' p. 211; *wy*, 'to become,' p. 356; *tih*, 'to fix,' *tah*, 'to understand,' p. 359; *jyen*, 'to consent,' p. 439; *tso*, 'to sit;' *lih*, 'to stand;' *teyuen*, 'to be bestrewed,' &c. p. 116; with many others.

&c. it often designates the *instrument* or *means* through which an action is effected. When thus united with a verbal noun, therefore, it necessarily forms,—not the infinitive mood, but a compound phrase equivalent to the Latin *gerund*; of which numerous examples may be given. *Mung* having advised the sovereign of *Ts'hee* to protect his people, and act like a sovereign; he in return modestly enquires;

乎 hoo	保 paŏ protecting	可 khŏ capable	人 yin man	若 yŏ like
哉 tsai	民 min his people	以 ee of	者 tchàyè	寡 kwă deficient

"Is one like 'the deficient man,'* capable *of protecting* his people!"

Mung, vol. i.

In this example, *eé*, in the third line from the right, imparts to the verb *paŏ*, 'protect,' &c. the force of the gerund. Another may be quoted from the same author; the sovereign of *Ts'hee* further asking *Mung* the difference between 'not doing, and being unable to do,' the philosopher, in defining inability, says,

不 poŭ is	能 nung able,	曰 yuĕ say,	海 hai sea,	以 ee for the sake	挾 hëah Take
能 nung ability.	是 shé this	我 ngŏ I	語 yü the addressed	超 chaou of leaping	太 Thai Thai-
也 yé	誠 ching is truly	不 poŭ am not	人 yin man	北 pih the north	山 san san

* By this phrase the sovereign of *Ts'hee* designates himself in the Chinese manner. See p. 383.

"(If I say,) 'take the mountain T'hay-san under your arm, for the sake *of leaping* the northern sea, and the person reply, 'I am unable;' this is real inability."

Mung, vol. i.

In this example *cé*, in the second line from the right, adds to the verb *chhab*, 'leap over,' the force of the gerund. Were it rendered by the infinitive 'to leap,' still the phrase would really mean, 'for the sake of leaping.'*

Instances may be adduced, wherein *cé*, united with the verb, may indeed be rendered by the usual form of the infinitive; but even in these it will be generally found to have a meaning differing somewhat from the common infinitive. To the sovereign of *Ts'hee*, in a sentence preceding that already mentioned, Mung says, 'Were I to say,'—

吾 *Ngo* My	以 *ee* to	鈞 *kyen* kyen	足 *chuk* sufficient	一 *yih* one	王 *wang* would the king	乎 *hoo* !
力 *lih* strength	舉 *kyu* lift	而 *ee* but	以 *ee* to	羽 *yu* feather;	許 *hyu* allow	
足 *chuk* is sufficient	百 *Pak* a hundred	不 *poot* not	舉 *kyu* raise	則 *tsih* then	之 *tche* it	

——"My strength is sufficient *to raise a* hundred kyen,† but not sufficient *to raise a* feather:——would the king allow this!"

Lun-yu, b. i. f. ii.

In this example *cé*, uniting with the verb *kyú*, forms a phrase which we may, indeed, render by the simple infinitive; but which more properly conveys the idea expressed by the gerund.

* It is proper to remark, that the verb 為 *wy*, 'to be,' having often the force of 'for,' or 'on account of,' when thus united with a verbal noun, is nearly equivalent to the gerund in *di*.

† A *kyen* is said to be about 40 lb.

Of Participles. These, both *active* and *passive*, are necessarily to be found in every language. Nor is the Chinese an exception; of the Active participle numerous examples occur in all their writings, as well as in conversation; and it has been already shewn, that the active verb, divested of its verbal position, becomes either a verbal noun, or a Passive participle.

The Active Participle. Active Participles abound so much, that the difficulty lies in selecting: many examples have already appeared in the sentences quoted, to which we may add another from the first volume of *Lun-yu*:

矣 "	再 tsai twice;	聞 wun hearing	後 hou then	三 sân thrice	季 Kee- Kee-
	斯 sz this	之 tchee it	行 hing acted.	思 sz reflected,	文 wun- wun-
	可 kŏ is sufficient.	曰 yuĕh said,	子 Tsz The	而 urh and	子 tse. tse.

" *Kee-wun-tse** thrice reflected and then proceeded to action. Confucius *hearing* this mentioned, said, " Reflect twice, this is fully sufficient." *Lun-yu*, vol. i.

In this example, *wun*, in the fourth line from the right, has the force of the active participle 'hearing.'

In Chinese as in English, the active participle often becomes a substantive. Speaking of *Tse-chhan*, a mandarine who lived in the age preceding his own, Confucius declares, that he possessed the genuine characteristics of the superior man, which he illustrates thus;

* A mandarine of Loo, who lived in the reign of Siang-kong, five reigns before the birth of Confucius.

其 *Khee* his
行 *hing* governing
已 *kei* himself
也 *yày* was
恭 *kung* severe;
其 *khee* his
事 *sz* serving
上 *shàng* those above
也 *yèa* was
敬 *king* reverential;
其 *khee* his
養 *yăng* nourishing
民 *min* the people
也 *yea* was
惠 *khoèi* tender
其 *khee* his
使 *shèem* employing
民 *min* them
也 *yea* was
義 *ee* equitable.

"*His governing* himself was severe; *his serving* those above him, reverential; his *nourishing* the people, tenderly affectionate; *his employing* them, equitable."

Lun-yu, b. iii. c. 6.

In this sentence the active participle, uniting with the possessive *khee*, 'his,' becomes a participial substantive in no less than four instances.

Of the Passive Participle, as so many examples have already appeared, it seems needless to add more: *sé*, 'dead;' *shăh*, 'killed;' and *chee*, 'known,' which the reader may find p. 395, form a sufficient number. On reviewing all the examples adduced to illustrate the Moods, we find, that the ideas expressed by the Indicative, the Imperative, the Potential, the Optative, the Subjunctive, and the Infinitive Moods, are fully expressed in the Chinese language; as well as those conveyed by the active and passive Participles.

Of the Tenses.

In the standard writings of the Chinese are to be traced *Five* Tenses evidently distinct from each other; the Aorist, the Present tense, the Perfect, the Past connected with time, and the Future. The three latter include some varieties.

The Indefinite or *Aorist.*—Of the simple verb's being used indefinitely, to express the present, the past, and the future, numerous examples may be found in Confucius and Mung, in the Chinese commentators of the twelfth century, and in the Annals of China. When the simple verb is applied to the Present tense without an adverb of time, it generally denotes the Present Indefinite, or a course of action without regard to time. Of this, an instance occurs in a sentence already quoted from the second volume of *Lun-yu* relative to a faithful minister,

君 *kyoon* his prince.	道 *tao* virtue	者 *chya*	大 *ta* a great	所 *so* He who
	事 *sse* serves	以 *ee* by	臣 *chhin* minister,	謂 *wy* is termed

"He who may be termed a great minister, *serves* his sovereign in the path of virtue alone." *Lun-yu*, vol. ii.

In this sentence the action is evidently described as constant, without reference to any point of time.

The simple verb is still more frequently used to denote the Past. On the death of *Hooi*, the favorite disciple of the Chinese sage, his disciples wished to inter him in a sumptuous manner; which Confucius highly disapproved. It is added however, by the compiler of *Lun-yu*,

之 *tchee* him. 葬 *tsàng* interred 厚 *hyeh* sumptuously 人 *yin* men 門 *Mun* The disc-

——— "His disciples sumptuously *interred* him." *Lun-yu*, b. vi f. 3.

In this sentence the verb *tsàng*, 'inter,' must evidently be understood in the past tense, as narrating a past transaction.

The simple verb occasionally denotes a Future action likewise. In the volume just quoted, *Kee-loo*, one of the sage's disciples, is described as enquiring relative to the dead, to whom the sage thus replies,

死 *se* the dead. 知 *chee* know 焉 *yen* how 生 *sing* the living; 知 *chee* dost thou know 未 *Wy* Not yet

"Thou dost not yet know the living; how *will thou know* the dead?"
Lun-yu, b. vi. fol. iii.

In this sentence, the latter verb necessarily carries within itself a future sense, although accompanied with no character to mark the future. Nor is this peculiar to the style of these ancient writers: the same mode of construction is observable in the 'Annals of China,' the style of which, though chaste and perspicuous, is quite of the narrative kind. In the tenth volume,

The first emperor of the *Han* dynasty thus addresses his prime minister *Tchin-p'hing*,

定 *ting* 乎 *hoo* — will it be settled;	何 *ho* 時 *she* — What time	紛 *fun* 紛 *fun* — is unsettled	天 *Tëen* 下 *hya* — The empire

"The empire is still in a state of distraction; when *will it become* settled."

Kang-kyen, vol. x.

In this sentence, the verb *ting*, 'to be settled,' must necessarily be understand in a future sense. The *simple verb, therefore*, when used without any particle or circumstance to fix the time, is *evidently indefinite, the time* being determined by the connexion alone, as is the case in many instances with the Greek Aorist.*

While a Chinese verb has in itself however, a capacity of expressing the past, the future, and the present, certain circumstances of time, &c. are often connected with the verb in their standard writings; and the characters employed to mark these, necessarily discriminate and fix the *time or tense* of the verb. Thus a character expressive of '*now*,' restricts the performance of the action to the present time; one denoting completion or fulfilment, implies the past; and one expressing *will* and *determination*, as certainly marks the future. These we proceed to consider:

* "The *Second Aorist*,—seems to be more undetermined than the First, inasmuch as it is oftener put than the first for different tenses, present, past, or future." See Port Royal Greek Grammar p. [illegible]

The Present Definite.——The Adverb 今 *kin,* 'now,' and perhaps one or two others, confine the action to the present time. Of this the following sentence furnishes an example. In his first volume, *Mung*, conversing with the petty sovereign of *Ts'hee,* thus advises him,

征 *ching* rectify	往 *wâng* go,	民 *min* people;	虐 *yŏ* oppresses	今 *Kin* Now
之 *tchee* it.	而 *irr* and	王 *wang* let the king	其 *khee* his	燕 *Yen* the Yen ruler

"*Now* the ruler of Yen *is cruelly oppressing* his people; let the king go and rectify his government." *Mung*, vol. i.

In this sentence the adverb *kin,* 'now,' evidently marks an action as then doing; but it expresses an idea quite different from that conveyed by the simple verb used without the adverb.

We may adduce another instance of this nature from Confucius. *Tsat-kyeu*, one of the sage's disciples, fond of a court life, had been saying, that he had no dislike to the sage's doctrine, but that his strength was insufficient to exemplify it; to which the sage replies,

畫 *hwah* dissemblest.	今 *kin* now	而 *irr* but	中 *choong* in	足 *tsuh* sufficient	力 *Lih* (He whose) strength
	女 *nü* thou	廢 *fey* stops;	道 *tao* the way	者 *tchyay*	不 *puh* is not

"He whose strength is insufficient, turns aside in the midway; *thou art now dissembling.*"* *Lun-yu*, vol. i.

* i. e. "Since thou hast not yet entered on the way!"

This sentence furnishes another example of the present definite as marked by the adverb, *kin*, 'now.'

The Perfect Tense.—The Chinese express an action as finished or *perfected*, either by prefixing, or postfixing certain characters to the verb. Those generally *prefixed* are 已 *eé*, 'done;' 既 *keè*, 'done;' 嘗 *shyang*, 'taste, try;' and 曾 *ts'hung*, 'add or increase.' Those *postfixed* are 了 *lyáo*, 'manifest;' 完 *hwan*, 'complete;' and 過 *kwò*, 'exceed.'

1. The character 已 *eé*, 'to cease,' &c. is one of the most common of those used to express the perfect tense of the verb in their standard writings. In its application, it generally transforms the verb into the perfect participle, the substantive verb being understood. Confucius has few instances of it; but Mung uses it more frequently, and in the *Kang-kyen* it is still more common. It is also frequent in *Chyu-hee's* comment; one example from which may serve as a specimen of the manner in which it is applied. In the first volume of *Lun-yu*, the philosopher, pleased with *Tse-koong's* applying a passage from the *Shee*, says respecting him, 'tell him the *past*, and he knows what is coming:' *wáng*, 'the past,' the commentator thus explains,

者 tchyà 言 yen said. 已 ee has been 所 so which 其 khee that 者 tchyà 往 Wâng The past

"The past, that which *has been already said.*" Comment on *Lun-yu*, vol. i.

In this example the character *eé*, being prefixed to the verb *yen*, forms the perfect tense.

2. The character 既 *keé*, which also means 'to stop or cease,' is used with a verb in the same manner as *eé*, from which it differs little either in force or meaning. It occurs in Confucius, and still oftener in Mung; the following example from whom, shews its proper force as united to a verb. A person having presented *Tse-chhan* with a fish alive, he commanded his cook to put it into a pond. He instead of this, dressed it. Some time after, his master enquiring relative to the fish, the cook tells him that it had made its way out of the pond. On his master's acquiescing in this tale, the cook going out, exclaims,

之 taken the fish.	而 urr and	既 kee have	智 chee is wise	子 Tse Tse-	孰 Shyuh Who
	食 chhih eaten	烹 p'hung dressed	予 yu I	產 chhan chhan	謂 wy says

" Who calls *Tse-chhan* a wise man ? I have *dressed* and *eaten* the fish,"

Mung, b. v. f. 4.

In this example, *kee* imparts to the verb *p'hung*, 'dress,' and *chhih* 'eat,' the force of the preterperfect tense, by turning it into the passive participle 'dressed,' and causing the auxiliary verb to be understood.

3. The character 嘗 *shyang*, which originally means 'to taste or try,' is often used with the negative 未 *wy*. It occurs however without the negative, as in the following passage from *Mung*:

矣 吏 委 爲 嘗 子 孔

"*Khoong-tse was* once collector of the revenues." *Mung*, b. v. f. 25.

In this example *shyang*, adds to the verb *wy*, 'to be,' &c. the force of the perfect tense.

4. The verb 曾 *ts'hung*, is seldom found forming the perfect either in Confucius or Mung. Examples of it however occur in later writings, and it is often used in conversation; thus,

"I have not yet dined."

飯 午 食 曾 未 我

5. It may not be improper to mention 經 *king*, as forming the preterperfect, though not thus applied by Confucius or Mung. In a work written in the fifteenth century the following fact is mentioned as an instance of the frugality of the emperor *Wun-choong*, of the *T'hang* dynasty,

浣 三 經 袖 宗 文 唐

"*Wun-choong* of the *T'hang* dynasty, thrice *washed* the sleeve of his robe."
Chhing-yu-khao.

In this sentence, *king* forms the perfect tense of the verb *hwán*, 'wash.'

In certain instances 經 *king* is added to 已 *eé*, in order to form the perfect. The work just quoted, adducing the causes for which the law of China allows a man to divorce his wife; as, disregard of the husband's parents, being too loquacious, &c. among other exceptions which forbids divorce, mentions this,

不 *puh* do not	年 *nëen* years	經 *king* having	婦 *Foo* A woman
去 *kuh* dismiss.	喪 *sang* mourned	三 *san* three,	已 *eé* already

"A woman who has *already mourned* three years for her husband's parents, do not dismiss." *Chhung-yu-kao.*

These five characters always precede the verb of which they form the perfect tense; and impart to the Chinese verb nearly the same force which the auxiliary *have* imparts to an English verb.

Of the characters *postfixed*, 了 *lyáo* is one of the most common in conversation; but it is not found in Confucius, or Mung, or in their best commentators. It is however frequent in conversation, and it occurs in some of their familiar tales. The following is from one of them:

市 *shee* the market.	罷 *pa* stop-	閉 *pee* shut	門 *mun* doors	把 *pa* taking	他 *Ta* The } They
	了 *lyáo* ped	了 *lyáo*	都 *too* all	城 *ching* the city.	們 *mun* men }

"They *shut* all the gates of the city, and *stopped* the market." *Irr-too-my*, vol. i.

In this example the character *lyáo* occurs as forming the preterperfect of the verbs *peé*, 'shut,' and *pà*, 'stop.'

7. In like manner the character 過 *kwò*, 'to pass beyond,' is often used in conversation, and sometimes in their lighter works as adding a preter sense to the verb. But in this sense it seldom occurs in grave compositions. Scarcely an instance is found of its being thus applied by Confucius or Mung; or even by their best commentators. In the book of tales just quoted, however, *My-kwy* says to his wife:

我 I 嘗 often 與 to
夫 人 (thee,) wife, 說 said
過 have, 恨* 不
得 一 at once 時 time
見 to see 駕 the emperor.

"I have *already told* thee often, O wife, that I greatly wish, at once, to see the emperor." *Irh-too-my.*

In this example *kwò*, added to the verb *shyŭh*, imparts to it the force of the preterperfect tense.

8. The character 完 *wan*, 'to finish, to complete,' is likewise often added in conversation to a verb, to denote the preterite; but in this sense it is not found in Confucius or Mung, nor in scarcely any respectable work. In conversation it occurs in sentences like the following:

* "*Hăn pŭh tĕh*; an idiomatic phrase, used in conversation to express the optative."

"Have you read that book or not?"

否 or not? 書 book 本 (encl.) 那 that 完 completed 念 reading 你 Have you

In the whole of these eight characters thus used to mark the perfect, the idea seems to be that of an action finished or completed, but still without any reference to time; so that, although they can by no means be used interchangeably, they seem all confined to the expression of the simple preterit.

The Past connected with Time.—Beside the Perfect, the Chinese have another preterit, which may be termed, 'the Past connected with Time:' it is that in which the time of the action is determined, not by any character denoting completion, but by the circumstances of time with which it is connected. In some instances this tense answers to what is termed in English the Imperfect tense; but as it generally marks an action as done or *completed* at the time specified in the context, that term does not seem fully appropriate. Nor is it precisely the Pluperfect, as the action is not described as *finished prior* to the time mentioned. Whatever indeed of the Pluperfect tense there is in a Chinese verb, naturally falls under this tense; but the Indian grammarians have little idea of what we term the pluperfect, or an action done before some other time mentioned; and although an example or two of this kind may occur in the Chinese writers, they may be all included under one general term, that of, 'the Past connected with Time.'

This Tense is marked by three different circumstances; by the date of

the action being mentioned; by an adverb of time; by the time as implied in the context. With the first of these three, narrative abounds, as may be seen in the *T'sin-tchyen*, and the Annals of China. The following, from the life of Confucius prefixed to his works, is an example of it;

三 san three, 十 shih ty, 七 chih seven, 年 nyen years, 卒 chyuh died, 子 tsi tse, 孔 Khong Khong-

"Confucius *died* at the age of *seventy-three*." *Life of Confucius.*

In this sentence, the mention of the time in which the action took place, imparts to the verb *chhyuh*, 'to die,' the force of the past tense.

2. In the following sentence, an adverb of time fixes the tense. Confucius, describing his former course in teaching, which he declares he had since seen reason to change, says,

其 khee their, 而 urr and, 其 khee their, 也 yea, 於 yu with, 始 Chee In the beginning,
行 hing conduct. 信 sin believed 言 yen words, 聽 thing heard 人 yin men 吾 Ngu I

"At first, in dealing with men, I *heard* their words and *gave them credit* for their conduct." *Lun-yu*, vol. i.

In this example, *chee*, the adverb of time, necessarily communicates to the verb a past signification. Another example may be adduced from the same volume: respecting his favorite disciple *Hooi*, then deceased, Confucius says,

止 *chè* stop.	見 *kyen* did I see	也 *yè*	其 *khee* him	吾 *ngôo* I	惜 *sih* Formerly,
也 *yè*	其 *khee* him	未 *wý* never	進 *ts'hin* advance	見 *kyen* saw	乎 *hoo*

"Formerly, *I saw* him strenuously pressing forward; I never *saw* him stop."

Lun-yu, vol. i.

In this example the adverb of time, *sih*, 'formerly,' fixes the verb to the past tense.

3. The same effect is also produced when the *time* is mentioned in the body of the sentence, of which the following is an example:

味 *wy* taste,	知 *chee* know	月 *yuĕ* months	韶 *shyao* Shun's music,	齊 *Ts'hee* Ts'hee	子 *Tsz* Tsz
	肉 *yuh* his meat's	不 *puh* he did not	三 *san* three	聞 *wun* heard	在 *tsai* being in

"When Confucius was in the Ts'hee province, he *heard* the music of the emperor Shun, and for three months *was unconscious* of the taste of his meat."

Lun-yu, vol. i.

In this example the circumstances of time mentioned, fix the two verbs 'hear,' and 'know,' to the past tense. In all these instances, the time implied, is that of an action finished in the time described as past.

Of the *Pluperfect*, few instances occur in the Chinese writings; it seems therefore scarcely worth the labour to class it under a separate head, particularly as it may, without any impropriety, be included under the Past, as connected with Time.

The Future Tense.—The characters which in Chinese express or imply the future tense, contain at least three varieties; that of an action as '*about to be done*;' that of '*will* or *determination*,' and that of an action, '*instantly following*;' without any lapse of time intervening.

1. The first of these is expressed by the character 將 *tsyang*, of which the following are examples. *Nyen-yeu* asking *Tse-koong* how his master stood affected toward the sovereign of *Wy*, whose accession to the throne militated against his filial duty, *Tse-koong* replies,

之 tchee him. 問 wăn ask 將 tsyang will 吾 Ngo I

——"*I will ask him.*" *Lun-yu*, vol. i.

In this sentence, *tsyang* expresses an action as about to be done. Another example may be quoted from Mung. That philosopher meeting an acquaintance, accosts him thus,

之 tchee to go 何 ho where 將 tsyang about 生 sang in birth, 先 Syen The prior

——"The teacher, where is he about to go." *Mung*, vol. ii.

In both these examples, the character *tsyang* expresses an action about to be accomplished.

2. The character 必 *pih*, generally expresses '*will* or *determination*.' It

imports likewise the necessary or certain accomplishment of an action; in which sense it has some affinity with *must* in the potential mood; but as it constantly refers to a future action, it seems better to esteem it a sign of the future indicative; particularly as there are many instances in which it cannot be understood in a potential sense. The following is one: *Kee-see*, the usurper of *Loo*, having appointed *Ming-tse-khyen*, one of the sage's disciples, to the government of a certain district, he, unwilling to serve the usurper, begged the messenger to acquaint his master with his refusal of the office; adding,

如 Should	復 again call	者	吾 I	在 be	上 upon
有 be	我 me,	則 then,	必 will certainly	汶 Wun	矣

"Should he again call me, I *will* then *certainly* be on the river *Wun*."

Lun-yu, vol. i.

In this instance *pĭh*, while it expresses *determination*, evidently marks the future. The following saying of Confucius contains two other examples of it.

眾 All	之 a man,	察 observe	眾 all,	之 him	察 observe
惡 hating	必 they will	焉 him.	好 esteeming	必 they will	焉 him.

"If all hate a man, they *will surely* observe him; if all esteem him, they *will* also observe him."

Lun-yu, b. viii. f. 7.

In this sentence the *certainty* of the event is expressed in both instances by the character *pih.*

The Character 肯 *khúng,* 'to will,' &c. is often used in conversation to express *will* as implying Consent, as in the following sentence: 去肯你 *Ntë khúng Ńhü?* 'will you go?' It is ancient; it occurs in the following example from the *Shee,*

來 *he'll come.* 肯 *likely will be* 然 *yes ly* 惠 *then Cheerful*

——"Cheerfully will he come." *Shee-king,* vol. i.

3. There are certain characters which express an action as *instantly* about to be done, and which therefore *imply* the future, though they do not express it. Of these 就 *tsyëu,* 'instantly;' and 即 *tsih,* 'immediately, quickly,' are the chief. These characters however, are not properly signs of the future; but as they imply that an action is instantly to be done, they have acquired the force of the future in conversation, and in some of their lighter pieces, though unknown in this sense in their best works. In *Lun-yu,* 就 *tsyëu* occurs, it is true; but in quite a different sense: Confucius describing a real lover of learning, characterizes him as one 'who in eating seeks not fulness, in repose seeks not enjoyment;' and continues the description thus;

敏 *The Attentive* 於 *to* 事 *business* 而 *and* 慎 *slow* 於 *to* 言 *in his word;* 就 *repairs he goes to* 有 *yet those having* 道 *the way* 而 *and* 正 *rectifies together* 焉 *yet his conduct.*

——"(Who is) attentive to business, and faithful to his word, *betakes himself* to those having the way, and rectifies his own conduct."——

Lun-yu, b. i. f. 6

In this example, the character *tsyêu* denotes merely 'a repairing to another,' without any allusion to the future. By *Chyu-hee* it is used in nearly the same sense: in his comment on a sentence describing Confucius's talent for winning the hearts of men, he adds,

故 Therefore 時 that time's 君 rulers 敬 receiving 信 confiding 自 themselves 以 to rectify 其 their 政 course, 就 come 而 and 聞 hear 之 him 耳 indeed.

"Therefore the rulers of that period, revering the sage and confiding in him, for the sake of rectifying their own government, *came* and heard his counsels."

Comment on *Lun-yu*, vol. i. f. 5.

In this sentence *tsyêu* also means simply to come or repair to another. But in conversation it is now often used so as to express a future sense. Thus in the following sentence,

"You go first, I *will immediately come*;"

你 You 先 first 去 go, 我 I 就 instantly 來 come;

The adverb *tsyêu*, although of itself it only means 'instantly,' or 'immediately,' yet from its position it necessarily implies the future. This mode

of applying it however, is confined almost wholly to conversation, no instance of it occurring in the standard writings of the Chinese.

In grave compositions the character 即 *tsih*, 'immediately,' &c. is applied in nearly the same way; but it in few instances expresses the future; and in these, the sign of the future is rather supplied than derived from the character.

The character 纔 *ts'hai*, 'then,' &c. often imparts a future meaning to the sentence. The following is an instance:

枝 chee branches	許 hyü very	纔 ts'hai will	根 kin root,	有 yiu having	凡 *Fan* Every
葉 yih leaves.	多 to many	有 yeu have	苗 myau germ	此 tsi this	物 woth thing

"Every thing having thus a root and a germ, *will quickly have* numerous branches and leaves." Comment on *Lun-yu*, vol. i.

Here *ts'hai*, in the fourth line from the right, from its adverbial force, imparts to the sentence a future meaning.

Lastly; in certain instances, the mention of a future time, in the sentence itself, forms the future. Mung ridicules those who talk of turning hereafter to virtue, by introducing a man accustomed to steal a fowl daily, as saying to his reprover,

後 *hyen* after	年 *nyen* year,	待 *tai* wait	雞 *kee* fowl	攘 *yang* let me take	之 *tchee* it;	請 *Ching* Let me
已 *eé* I will stop.	然 *yen* then	來 *lai* the coming	以 *eé* to	一 *yih* one	月 *yuĕ* monthly	損 *sŭn* lessen

"Permit me to lessen the practice, to take one fowl monthly till the coming year, when *I will stop*." *Mung*, vol i.

In this example the verb *eé*, 'to stop,' in the last line to the left, has a future sense given it by the narrator's connecting therewith a future time.

Of Person and Number.

It must be obvious that in Chinese, as in other languages, there is occasion to connect the *second* and *third* persons with a verb, as well as the *first*. This, however, is done merely by affixing the pronouns; the verb itself undergoes no kind of change. The following are examples of all Three Persons as connected with the verb 愛 *ngài*, 'to love.'

禮 *lee* import.	其 *khee* its	愛 *ngài* love	我 *Ngó* I

1st Person. "*I love* its import." *Confucius.*

羊 *yang* kid.	其 *khee* its	愛 *ngài* lovest	爾 *Irr* Thou

2d Person. "*Thou lovest* its kid." *Ibid.*

子 her son. 愛 loves 母 The mother

3d Person. "The mother *loves* her son." *Chyu-hee.*

Of Number.—On the subject of Number it is scarcely necessary to add any thing to what has been already said in treating of the Pronouns. As a Chinese verb admits of no variation, the number can be expressed only by the agent; and it has been already said, that the standard works of the Chinese exhibit few instances of any character's being united with the pronoun to distinguish the plural from the singular. The following examples however exhibit the verb as expressing the Plural Number,

夫 是 this 有 have 爾 thou 與 and 我 I 惟 Only

1st Person. "Only I and thou *have* this disposition!" *Confucius.*

乎 隱 reserved. 爲 to be 我 me 以 deem 子 disciples 三 three 二 Ye two

2d Person. "Ye my few disciples, *regard* me as reserved." *Ibid.*

子 their son. 愛 love 母 mother 父 The father

3d Person. "The father and mother *love* their son." *Chyu-hee.*

Thus then, the verb in the *plural* number, is precisely the same as in the singular, the agent alone being varied. When in conversation 們 *mun* and other characters, are added to the pronoun to mark the plural number, this distinction of number in the pronouns, of course communicates itself to the verb, though without making any alteration in the verb itself.

Of the Substantive Verbs.

In the standard works of the Chinese the Substantive Verb is often supplied in every mood and tense, of which numerous instances might be adduced. But they have sometimes occasion to mention a thing as merely existing; to do which they use certain verbs denoting a state of existence.

The Chinese verb 'to be,' is formed of various characters like our own. It embraces no less than three different ones; 是 *shee*, 在 *tsai*, and 爲 *wy*; to which we may add 係 *hhee*.

1. The verb 是 *shee* simply denotes existence: hence, by a natural deduction, it has acquired the sense of 'right, just, true;' as that which is false, has in reality no existence. Hence also in conversation, it is often used as an affirmative, equivalent to 'yes.' Of its being used to express the verb 'is,' numberless instances might be adduced. The Chinese sage, passing through *Tsai*, sent *Tse-loo* to enquire of two husbandmen, near relative to the country. They ask who the enquirer is; and upon being told, exclaim,

也 *yé* 是 *shee* It is, 曰 *yueh* He said, 與 *yu* 丘 *myeu* myeu 孔 *Khoong* Khoong 魯 *Loo* Loo's 是 *Shee* Is it

"*Is it Khoong-myeu of the Loo country? Tse-loo replied, It is.*"

Lun-yu, vol. ii.

In this sentence *shee* in two instances answers to the substantive verb, 'is.' In the last it has nearly the force of the English affirmative 'yes;' which it however derives from its affirming the existence of the thing in question. It is seldom or never found beyond the present tense.

2. The character 在 *tsai* has occasionally the force of 'was;' not however as universally applicable; it generally denotes 'being in some place or situation.' Hence it sometimes signifies being in life, or alive; as in a passage already quoted;

其 *khee* his	沒 *muh* dead	志 *tchee* wish;	觀 *kwan* observe,	父 *Foo* The father
行 *hing* conduct.	觀 *kwan* observe	父 *foo* the father	其 *khee* his	在 *tsai* living,

"The father *being alive*, observe the son's will; when the father is dead observe his conduct."

In this sentence *tsai* is used to denote existence in life. It is also used to denote existence in a place. Confucius says respecting *Koong-see-chyong*, to whom he gave his daughter in marriage,

罪 *tsoi* sin.	非 *fi* not	之 *tche* 's	縲 *loo* confine-	雖 *Soui* Although
也 *yéa*	其 *khee* his	中 *tsong* in	絏 *seih* ment	在 *tsai* he was

"Although he *was in prison*, it was not for his crimes." *Lun-yu.* vol. i.

Another instance may be adduced from the same work. In the first volume the Chinese sage has the following sentence:

神 *shin* he	神 *shin* the deity	在 *tsai* he was:	祭 *Tsi* Worship
在 *tsai* were present.	如 *ju* as though	祭 *tsei* worship	如 *ju* as though

"Worship as though the object *were present*; worship as though the deity* *were present*." *Lun-yu*, vol. i.

Thus *tsái*, while it supplies the place of the verb was, generally connects therewith the idea of situation in some place. In some cases it is so connected with situation, that it even expresses present existence, as in the following question, often recurring in conversation, 在不裏房在他 *t'ha tsái fang leé, poŏh tsái*, 'Is he within, or not?' It is only in a restricted sense therefore, that *tsái* can be said to form the imperfect tense of the substantive verb.

* *Shin* is the character generally used for the deity; but it is not always applied to the Supreme Being. Even here the Commentators lead us to suppose, that deceased ancestors are 'the object' and 'the deity' meant.

The character, 係 *hhee*, in conversation is frequently used in the sense of *shee*, and it is sometimes thus used by respectable authors. The following sentence contains an example of both *shee* and *hhee*:

章 chang chang	西 see see	越 Yueh Yueh	區 khyu city;	武 Woo Woo	浙 Chyea- Chyea-
之 tchee 's	是 shee is	國 kwok province.	原 yuen originally	林 lin lin	江 kyang kyang
郡 kyun town.	豫 Yu Yu	江 Kyang- Kyang-	爲 wy it was	之 tchee 's	係 hhee is

"*Chyea-kyang is* the city *of Woo-lin;* originally it *was* the province of Yueh: Kyang-see *is* the town of Yu-chang." *Ching-yu-koo*, vol. i.

In this sentence *hhee* in the first line, and *shee* in the fifth line from the right, have both the force of the substantive verb in the present tense.

It is however the verb 爲 *wy*, 'to be,' which most fully agrees with the verb 'to be.' In the following example it occurs in the Present Tense,

仲 Choong- Choong-	曰 yueh He says	爲 wy is	曰 yueh says,	桀 Kyeh- Kyeh-
由 yeu yeu.	爲 wy I am	誰 shooi who?	子 fooi my lord.	溺 nyoo nyoo

"*Kyeh-nyoo* says, Who *is* my lord? He says, *I am Choong-yeu.*" *Lun-yu*, vol. ix. p. ii.

In this sentence *wy* occurs in both the first and third persons of the present tense. In the third line of the preceding sentence, we have it in the sense

of the Past Tense, 'originally it *was* the province of *Yueh*.' But to express the Future it admits the characters already mentioned as the signs of the future. Speaking of the effects of just government with reference to a certain territory, Mung says, that if well governed, though it be small,

人 *yin* man	爲 *wy* be	焉 *yen;* therein;	君 *kyeun* } the superior man	將 *Tsyang* There will
焉 *yen* therein.	野 *yea* husband.	將 *tsyang* there will	子 *tsz*	爲 *wy* be

"Therein *will be* the superior man; therein *will be* the husbandman."

Mung, vol. i.

That 爲 is found in the Oblique Moods, is evident from the followin example:

禽 *kkin* } beasts.	異 *ee* differ	無 *woo* they have not	而 *irr* yet	爲 *wy* they be	名 *Ming* In name,
獸 *show*	於 *yu* from	以 *ee* to	實 *shih* in reality	人 *yin* men,	雖 *soei* although

"In name *although* they *be* men, yet in reality they differ nothing from beasts."

Mung, vol. ii.

In this example the verb *wy* has the force of the Subjunctive mood. Of its being used in the Infinitive Mood, several examples have been already given; and the following sentence from *Mung*, contains two;

富 *foo* to be rich 仁 *yin* virtuous 矣 *ee* 不 *puh* is not 爲 *wy* To be
矣 *ee* truly. 不 *puh* is not 爲 *wy* To be 仁 *yin* to be virtuous; 富 *foo* rich

"*To be* rich is not to be virtuous; *to be* virtuous indeed is not to be rich."

Mung, vol. i.

Of the Auxiliary Verbs.

Relative to the Auxiliary Verbs, the reader has already seen, that certain of them are used to form the various Moods of the verbs; as 得 *tith*, 'get;' 可 *khó*, 'able;' 須 *syu*, 'necessary;' 願 *yuěn*, 'to desire,' &c. and that others, as 已 *eé*; 既 *keè*; 將 *tsyang*; 必 *pih*, &c. are applied in forming the Tenses. Some of these however, as *yuen*, and *khó*, are occasionally found as principal verbs; when they are conjugated precisely like the other verbs, in the moods and tenses wherein they occur.

Respecting the rest, little remains to be said. The verbs 有 *yéu*, 'to have,' 做 *tsò*, 'to do,' are not used as auxiliaries in the manner we in English apply 'have, do,' &c. They are regular verbs like *habeo* and *facio* in Latin; and the reader has already seen, that the office of the verb 'to have,' in forming the English preterperfect, is performed by the verbs 已 *eé*, 既 *keè*, &c.

The verb 敢 *kan*, 'dare,' which is often united with other verbs as an auxiliary, is almost the only auxiliary which remains to be noticed. Of this,

examples may be found in Confucius and Mung, and indeed in their best commentators; nor is it unfrequent in conversation. It is applied thus,

回 *Hoei* Hoei! 望 *wang* look up to 敢 *kán* dares he 何 *ho* How 也 *yé* 賜 *Tsï* Tse

——"Tse, how *dares he look up* towards Hooi?" *Lun-yu*, vol. i

In this sentence *kán* is an auxiliary uniting with the verb *wáng*, 'to look up.' In the past tense, which sometimes occurs, it becomes '*durst*.'

Thus then have the different kinds of verbs been examined, and the moods, tenses, and persons, carefully ascertained and substantiated by nearly a hundred examples selected from the standard works of the Chinese. Should any one enquire why a course attended with so much labour, has been preferred to the more obvious and easy mode of giving at once a paradigm of a Chinese verb both active and passive, in the European mode; the reply is, that it has been done from a consideration of the very different nature of the Chinese language. To illustrate the peculiar nature of the language of which it treats, is the grand object of a grammar; and when two spring from the same root, and have a close affinity with each other, this may often be done by taking a verb in one language, and giving the correspondent expressions in the other. But when a language is radically different from all others, this does not seem the most likely way to develope its true nature. Were a man to translate a Latin verb into Sungskrit, or Arabic, for the sake of laying open the peculiar nature of these languages, he might, it is true, find expressions agreeing with every mood and tense, particularly

if he formed them *ad libitum*, without supporting them by quotations from the standard works in these languages. But how little this would do towards laying open the peculiar nature of these languages, they who are skilled in them, can easily judge. To a course of this kind we owe our remaining so long unacquainted with the true nature of the English language. Numerous were the attempts made by men of real learning, to explain it by giving us a grammar in the form and on the principles of the Latin grammar. At length an English grammarian arises,* who carefully weighing the nature of the language itself, does more towards elucidating it, than all the men of learning who had preceded him. It must indeed be evident, that whoever would lay open a language, must view it as it stands separately from all others, carefully examine it in the style and construction of its best authors, and on them found all his grammatical positions; availing himself of other languages merely by way of illustration.

It is on this principle that the author is constrained to differ entirely from Fourmont, highly as he esteems him for his general knowledge. Following the mode first described, he has filled thirteen folio pages with a paradigm of a Chinese verb in the active and passive voice, without substantiating a single sentence by authorities from any Chinese work: hence the greater part of them are combinations of characters unknown in the best Chinese writers. Were a writer, while thus attempting to mould a language into the shape and form of another, rigidly to substantiate every sentence by quotations from standard works, the student might depend on what he advanced, however much of the language might be left unexplained. But when grammatical positions are thus supported by the fancy of the writer, even though

* Lindley Murray.

assisted by a native, (as Fourmont was doubtless assisted by a native of China, since many of his phrases are to be found only in the most familiar conversation,) it is not strange if he should form combinations of characters which never occur in respectable works. What would Lowth, or Murray have done toward forming a correct English grammar, had they confined their attention to examples formed by themselves, instead of recurring to the best English authors? A great part of the familiar conversation even of our own country, is wholly excluded from works respectable for style. But in a language not indigenous to the writer, and in which he must have recourse to an assistant, the examples furnished by a native, in answer to sentences given him, must be in reality a *translation*; and a native who may have a question thus given him respecting a thing or an idiom foreign to his own tongue, may, without the least wish to deceive, clothe it in terms widely differing from the natural and genuine expression of the best authors in the language. But who, with Cicero, Horace, and Virgil before him, would select examples of Latin style and construction from the version of Arias Montanus? Yet few doubt either his fidelity, or his knowledge of Hebrew and Latin.

Examples of this kind in a grammar, not only fail to assist a person in studying a language; they mislead him by giving him an idea of it which he cannot realize in studying its best authors. Such was the effect which, according to the acknowledgement, some years ago, of a friend who was studying Chinese, the study of Fourmont had on him; who added indeed, that he often wished he had never seen his work, that he might have entered on the study of Chinese, with at least nothing to unlearn.—Considerations of this nature determined the author to pursue a different course, and in these

Elements of Chinese Grammar, to advance nothing which he could not support by unexceptionable authorities. Hence, instead of translating into Chinese a paradigm of an active and passive verb, even in the English form, he has preferred the labour of selecting such examples from the best authors, as, in his opinion, tended to illustrate the verb in all its various modes of expression. These at least give the reader an opportunity of forming his own judgment; and if they do not communicate to him every idea he could wish, they will not greatly mislead him in studying the authors from whom they are selected.

How inadequate indeed, a paradigm of a verb from another language is fully to represent a Chinese verb, the reader may easily judge by referring to the varieties given under most of the moods and tenses. But the evil arising from this mode does not arise so much from what is omitted, as from the necessity of forming expressions foreign to the Chinese language. That the Passive voice, though occasionally used by the Chinese, is far from being equally common with the active, must be evident to those who recollect, that, of the two modes which the Chinese employ to express the passive voice, one, and that esteemed the legitimate passive, causes, in reality, an active verb which denotes receiving, as 被 *ped*, 受 *shyeu*, 領 *ling*, &c. to govern as a verbal noun the verb intended to be made passive. If this mode in certain verbs has its peculiar force, yet in multitudes of others, as, 'to know,' 'to hear,' 'to seek,' &c. it must be evident that, 'to receive his *knowing*,' 'his *hearing*,' 'his *seeking*,' cannot be precisely the same thing as, 'being known,' 'seen,' 'sought, by him.' When to this we add

that it loads the sentence with an additional verb and an agent, it must be evident, that when it was also necessary to introduce characters expressive of the present or future tenses, or of the oblique moods, the superaddition of this verb and agent would render the sentence so unwieldy, that Confucius, or Mung, or Chyu-hee, or any one who wished to express his ideas in a concise and nervous manner, could scarcely avoid preferring the active form to the passive. Even in English, 'let men know him,' would generally be preferred to, 'let him receive the knowing of men,' if the adoption of either were perfectly optional. The fact is indeed, that an instance of the Imperative in the Passive voice, scarcely occurs in whole volumes; and it is doubtful whether all the standard works of the Chinese taken together, will furnish a complete example of a verb in the Passive voice running parallel with every mood and tense, even in an English verb. It is on this account therefore, that the author has rejected wholly the plan of Fourmont, and preferred the laborious but safe method of substantiating every mood and tense adduced, by quotations from standard works; except in those instances which, though peculiar to the Colloquial style, are still worthy of notice, and which are therefore substantiated by examples from correct conversation.*

* It will be obvious to the intelligent reader, that a work wherein it is necessary so to substantiate every position by examples from the standard works of the Chinese, as fully to satisfy those who wish to enter deeply into the nature of the language, must be too large for the use of those who, in younger years, may enter on the study of it; while a mere practical introduction, suited to them, could not fully lay open the nature of the language. To accommodate the young students of Chinese therefore, the author intends shortly to publish a concise Abridgment of this work in octavo.

Of the PARTICLES.

We now enter on the last division of the Parts of speech in Chinese; and this happily not the most difficult. The Particles may all be included under one general head, which for the sake of distinctness we may subdivide into four sections, including Adverbs, Prepositions, Conjunctions, and Interjections. Respecting the Particles however, much of our labour has been anticipated. In treating of the Degrees of Comparison, many of the adverbs of Quantity have been considered; and, in examining the Substantives, all the Prepositions which serve to form the cases. It is therefore needless to treat anew of what has been already explained.

Of Adverbs.

The various kinds of adverbs may be included in five general divisions, Adverbs of Likeness; Adverbs of Quantity and Comparison; of Number and Order; of Time and Place; and Adverbs implying Doubt, Interrogation, Affirmation, and Negation. Among these the most important are Adverbs of Likeness, which are formed in English by adding the termination *ly* to an adjective; and which in general bear the same relation to an action, that an adjective bears to a thing.

Adverbs of Likeness.—As the Chinese admit of no addition to a character, it becomes matter of enquiry, how they supply the want of this addition in the case of adverbs. This will be found to be done several ways.

1. The character 以 *eé* added to a substantive, has, in many instances, the force of an adverb; thus 義 以 *eé eè*, 'with equity,' is tantamount to 'equitably;' 敬 以 *eé-king*, 'with reverence,' is equivalent to 'reverentially;' and 時 以 *ée sheè*, 'with time,' to 'seasonably.' This however is the case only when 以 describes a mere adjunct to an action; when it marks the instrument by which a thing is done, it cannot be understood adverbially.

2. The character 然 *yen*, which originally means 'to burn or consume,' is often added to a character in order to form an adverb. Thus in the comment on a sentence describing *Hooi's* mode of attending to the Chinese sage's instructions, it is said,

受 *shyeu* receives. 聽 *t'hing* hearing 然 *yen* ly 默 *meih* silent. 也 *yea* 回 *Hooi* Hooi.

—"Hooi *silently* hearing imbibes my doctrine." Comment on *Lun-yu*, vol. i.

In this sentence *yen* being added to the adjective *meih*, 'silent,' forms the adverb, 'silently.' In the same manner from 判 *p'hăn*, 'distinct,' is formed, 然 判 *p'hăn-yen*, 'distinctly;' from 混 *hwăn*, 'dark, obscure,' is formed 然 混 *hwăn-yen*, 'obscurely,' 'confusedly;' from 欣 *khin*, 'joyful,' is formed 然 欣 *khin-yen*, 'joyfully;' and from 自 *tsè*, 'self,' is formed 然 自 *tsè-yen*, 'spontaneously,' 'naturally,' &c. and thus of many others.

3. There are instances to be found wherein a single character forms an adverb of itself, without the addition of any other. Confucius thus describes a certain man:

交 kyeo held amity. 人 jin men 與 yu with 善 shyén virtuously 仲 choong 平 p'ing 晏 Yen

"Yen-p'ing-choong *religiously* regarded the ties of friendship."

Lun-yu, vol. i.

In this sentence *shyén*, 'virtuous,' is used adverbially, to describe the manner in which the duties of friendship were regarded by the person in question. Thus also 讓 *yang*, 'humble, condescending,' is used in the sense of 'humbly,' &c. 敬 *king*, 'venerable,' occurs in the sense of the adverb 'venerably;' and 簡 *kyén*, 'to chase,' is used to signify, slightly, 'negligently:' and thus with many others.

4. In certain cases, the repetition of a character forms an adverb: Thus 申 *shin*, 'straight, direct,' when repeated, 申申 *shin shin*, forms the adverb, 'chearfully,' and 夭 *yao*, 'pleasant,' when repeated, 夭夭 *yao yao*, forms the adverb, 'pleasantly,' &c.

5. In a few instances 然 *yen* is added to the two characters thus repeated. Thus we find* 然欣欣 *kin kin yen*, 'joyfully;'† 然茫茫 *mang mang yen*, 'foolishly;' and in like manner‡ 然循循 *suon suon yen*, 'gradually.' Such then are the Chinese adverbs of likeness.

* Meng, vol. i. † Ibid. ‡ Lun-yu, vol. i.

II. *Adverbs of Number and Order.*

These two kinds of adverbs are in some degree connected. They, however, involve little difficulty.

Adverbs of Number.—In the standard works of the Chinese the Numeral supplies the place of the Adverb of Number. Confucius says of his beloved disciple Hooi; 過貳不 *poŏh irr kuò,* 'He never *twice* transgressed;' in which sentence the numeral *irr,* 'two' has the force of the adverb 'twice.'* In a sentence already† quoted, *Kyĕh-sam-tse,* '*thrice* reflected and then proceeded to action,' &c. the numeral *san,* 'three,' is used in the sense of the adverb 'thrice;' and the adverb 'twice' is expressed by 再 *tsai,* 'again.'

2. In conversation, the adverbs of number are generally formed by adding to the numerals, 次 *tsè,* 'repetition.' Thus, 次一 *yĕh tsè,* signifies 'once;' 次二 *irr tsè,* 'twice;' and thus of the rest.

Adverbs of Order.—In the standard works of the Chinese, 先 *sin,* 'before,' is often used for the adverb 'first.' Confucius defining complete virtue, describes it as being;

獲 *Hwŏh* obtained. 後 *hyáu* afterward 而 *irr* but 難 *nan* difficult, 先 *Syen* At first

"In the *first* instance difficult, but *afterwards* obtained." *Lun-yu,* vol. i.

* In conversation 兩 *lyang,* is often substituted for *irr,* two; as in this sentence 回兩了說他 *Ta shwŏ lyau lyang hwui,* 'He has spoken twice.'

† See page 132.

In this sentence the adverb of order 'first,' is expressed by *syen*, the first character on the right.

In the following sentence 始 *chhée*, 'beginning,' is used to denote the adverb 'first;' 中 *choong*, (the middle,) the adverb 'secondly,' and 終 *choong*, 'the end,' the adverb 'lastly.' A friend writing to another whose house had been burnt, thus describes his own feelings on receiving the intelligence of his misfortune:

大 *ta* greatly	終 *chung* lastly,	而 *urh* I indeed	駭 *hae* felt horror;	聞 *wun* heard	僕 *Pŭh* I
喜 *he* rejoiced.	乃 *nae* I farther	疑 *e* hesitated,	中 *choong* midst,	而 *urh* and	始 *chhe* at first

"*At first* I heard the news with a kind of horror; *afterward*, I hesitated whether it be not a token of future prosperity; and *finally*, I greatly rejoiced at the news."

Koo-wun, vol. vii.

In conversation, the genitive particle 的 *tih*, is added to the ordinal for the sake of forming the adverb: as 第一的 *teĕ yĭh tĭh*, 'first;' 第二的 *teĕ irr tĭh*, 'secondly,' &c. which phrases are, literally, the 'first's;' 'the second's.' But phrases of this kind are not to be found in the standard works of the Chinese.

III. *Adverbs of Quantity and Comparison.*

Adverbs of Quantity.—The characters for 'many,' and 'much;' for 'few, and 'little;' are the same in Chinese. In the following remark on Confucius; 食多不 *Pŭh to chĭh;* '*much* he did not eat,'* 多 *to,* signifies 'much;' but in the following sentence, it signifies 'many.'

多 *to* many.	者 *tchyea*	不 *pŭh* not	得 *tĭh* able	人 *yin* men	如 *Yu*	} Now
	甚 *shin* very	得 *tĭh* able	行 *hing* to act	說 *shyŭh* to speak	今 *kin*	

"Now those who can talk but cannot act, are very *many.*"

Comment on *Lun-yu,* vol. i.

In their standard works 鮮 *syén* is often used for 'few.' The Chinese sage says, that those who practise filial obedience and fraternal respect are, 鮮 *syén,* 'few;' and in the next page he uses 鮮 *syén,* to signify 'little,' as in this phrase, 仁矣鮮 *syén eè yin,* 'little indeed of genuine virtue.'† The character 足 *tsoŏh* is generally used in the sense of 'sufficient;' and occasionally to express the adverb 'sufficiently.'

2. The Interrogative adverb, in their standard works, is often formed by the character 幾 *keè,* particularly as united with 何 *hho?* how? Thus; 何幾 *keè hho,* 'How many?' and 大幾 *keè tà,* 'How great?' But in conversation *keè* is more commonly united with 多 *to.* 多幾 *keè to,* 'how

* Lun-yu, vol. i. † Ibid.

many?' is indeed one of the most common expressions which familiar conversation furnishes. But in conversation somewhat superior, 多 *to*, 'much' and 少 *shǎo*, 'little,' are united to form the interrogative adverb; thus, 少多 *To shǎo*, 'How many?'

Adverbs of Comparison.—Of these there are few which have not been already noticed in treating of the Degrees of Comparison. There are instances however, wherein some of these are used as adjuncts to a verb; as well as to form the various degrees of comparison. *To* seems used adverbially in the following observation relative to the Chinese sage,

氣 食 rice. 勝 to exceed 使 permit 不 did not 多 more 雖 although 肉 Meat

"Meat although *more abundant*, he did not permit to exceed rice."

Lun-yu, vol. i.

2. In the same manner 少 *shǎo*, 'little,' is also used as an adverb of comparison, to denote, 'somewhat more.' Extolling a certain man for moderation, Confucius says,

完 complete. 曰 said, 少 合 sufficient: 曰 he said, 始 At first
矣 苟 it is 有 having, 矣 苟 it is 有

"At first, having a little, he said, It is sufficient: having *somewhat more*, he said; This is a most complete supply."

Lun-yu, vol. ii.

In the following sentence 少 *shaou* has the force of the adverb 'less.' It is said of *Tsze hya*, by the commentators, that although he acted most uprightly in his conduct,

色 *sih* countenance. 之 *chee* 's 潤 *yun* pleasing 溫 *wan* gentle 少 *shaou* less 或 *hih* perhaps 而 *urh* Yet

——"Yet his countenance had perhaps *less* of the gentle and pleasing."

Comment on *Lun-yu*, f. ii.

3. But in their standard works 甚 *shin*, is often employed to form the adverb of comparison, as in this sentence;

難 *nan* hard. 甚 *shin* very 人 *yin* men, 知 *chee* to know 易 *e* easy; 甚 *shin* very, 言 *yin* words, 聽 *Ting* To hear

"To hear words is *very easy*: to know men is *very hard*." Comment on *Lun-yu*.

In both these instances the adverb 'very' or 'exceedingly,' is expressed by *shin*. But in conversation 實 *shih*, 'true, solid,' is united with the verb 在 *tsài*. Thus 易在實 *shih tsai e*, means 'very easy,' and 難在實 *shih tsài nan*, 'exceedingly hard.'

4. The character 況 *kwàng*, expresses the adverbial interrogative 'How much more?' as in the sentence, 'And *how much more* the province of Loo?' for which see page 283.

But in conversation the adjective 好 *haò*, 'good,' is added to 多 *to*, for

the sake of forming an adverb of comparison; thus 人多好 *haŏ to yin*: 'very many men,' 船多好 *haŏ to chŭuon*; 'very many ships,' &c. It does not appear to be thus applied however in their standard works. In these, 多許 *hyŭ to*, is used in the same meaning as *hao to* in conversation; as will appear from the sentence quoted, p. 447 葉枝多許 *hyŭ to chee yĭh*, 'very many branches and leaves.' As phrases of this kind, however, have been examined in treating of the Superiative Degree, it seems needless to detain the reader farther on this subject.

IV. *Adverbs of Time and Place.*

The fourth general division comprehends Adverbs of Time and Place; both of them numerous, particularly the former.

Adverbs of Time.—These include such as express Time present, past, future, and indefinite. Those which denote the Present Time are nearly all formed by 今 *kin*, 'now,' either as used alone, or united with some other character. Of 今 *kin*, as used alone, many examples might be given, as 人於我今 *kin ngoo yu yin*; 'Now I with men,'——and, 譎女今 *kin yu kwăh*, 'Now thou art dissembling.' p. 434.

2. In some instances 如 *yu* is prefixed to *kin*, to express, however, nearly the same meaning. This is the case in a sentence just quoted. 'Now the number of those who can talk, but not act;' &c. the adverb of time, in that sentence, being 今如 *yu kin*, 'now.'

* See page 466.

3. Occasionally, 現 *hyĕn*, to appear, is united with 今 *kin*, to form an adverb of time; thus 今現 *hyĕn kin* 'now,' or, 'the present moment.' *Hyĕn* is also united occasionally with the verb 在 *tsai*, to form an adverb, as in the following sentence:

來 lai come. 未 wy not yet 在 tsai to be, 現 hyĕn appearing 去 khü gone, 過 Kwŏ Already

"The past, *the present*, and the time not yet come."

Comment on *Lun-yu*, vol. i.

4. Sometimes 今 *kin* unites with 茲 *tse*, already mentioned in treating of the Pronouns, in order to form the adverb 'now,' as in the following sentence from Mung, 能未茲今 *kin tse wy nung*,* '*Now* I am quite unable.' In a few instances *kin* is united with 時 *shee*, 'time,' to form an adverb: thus we have in Mung,

也 yă 然 yen indeed. 易 ee easy 則 tsuh it is 時 shee time 今 Kin At this

—"*Now* this is perfectly easy." *Mung*, vol. ii.

Further, by adding 日 *yih*, a day, to *kin*, is formed the adverb 日今 *kin yih*, 'To-day.' Thus Mung has, 愈日今 *Kin yih yü*, 'To-day he is better.'†

In conversation however 天 *t'hyen*, heaven, is substituted for 日 *yih*, a day; as 天今 *kin t'hyen*, 'to-day;' and occasionally 本 *pún*, 'real,

* Mung, vol. ii. † Mung, vol. ii.

original, &c. as 日 本 *pün yih*, 'to-day.' It does not however thus unite with 天 *t'hyen*.

2. Most of the adverbs which express the Past Time have been already described as uniting with verbs to form a variety of 'the Past Tense connected with Time.' They are 昔 *sih*, 'formerly;' 前 昔 *sih tchyéa*, of nearly the same import: 前 *ts'hyen*, 'first,' or 'formerly;' 前 前 *ts'hyen tchyéa*, 'formerly:' together with 曩 *náng*, 'heretofore;' and 前 曩 *náng tchyéa*, of nearly the same meaning. All these may be found in their standard works; but to give examples of them all, would swell this article beyond its due proportion.

There are others, however, which are nearly confined to conversation. Certain of these are formed by prefixing some character to *ts'hyen*. Thus 從 *tsoong*, 'to follow,' prefixed to *ts'hyen*, forms 前 從 *tsoong ts'hyen*, 'formerly;' or 'from of old;' 以 *ee* prefixed thereto, forms 前 以 *ee ts'hyen*, 'already gone,' or 'at a former time;' 日 *yih*, 'a day,' prefixed, forms 前 日 *yih ts'hyen*, 'in former days.' 'Yesterday' is expressed by 天昨 *tsŏh t'hyen*, and also by 日 昨 *tsŏh yih*. The former is most common in conversation.

3. To express Time Future the adverbs used in their standard works are nearly the same as in conversation. Most of them are formed by the verb 來 *lai*, 'to come,' or the adverb 後 *hyĕu*, 'after.' Thus 將 *tsyang*, the sign of the future, added to 來 *lai*, forms a very common adverbial phrase, 來 將 *tsyang lai*, 'about to come.' Not seldom 後 *hyĕu* is prefixed to *lai* in order to form the adverb; thus 來 後 *hyĕu lai*, 'hereafter.' But to *hyĕu* is

often prefixed *yih*, 'a day;' thus 後日 *yih hyèu*, 'in an after day;' and 後以 *ee hyèu*, 'in future.' Sometimes the pronoun 此 *tsé*, 'this,' prefixed to *hyèu*, forms an adverb of time; as, 後此 *tsé hyèu*, 'after this.' 明 *Ming*, 'clear,' prefixed to *yih* expresses 'to-morrow,' thus 日明 *ming yih*, to-morrow:' in conversation 天明 *ming Thyen*, is more frequent.

4. Adverbs of Time Indefinite, are not few. In their writings, the character 常 *chhang* denotes 'often,' frequently,' &c. of which several instances have appeared already; and one occurs in the following sentence:

省 *sing* examining. 察 *chat* to correct 自 *tsi* them-selves 常 *chhang* constantly 人 *yin* men 欲 *yuh* He wished

——"He wished men *frequently* to examine and correct themselves."

Lun-yu, vol. .

In which sentence *chhang* has the force of 'frequently.' In a few instances *chhang* is repeated, when it denotes 'continually.' Mung has;

之 *tchee* him. 見 *kyen* see 而 *urh* to 常 *chhang* nually 常 *chhang* conti- 欲 *yuh* He wished

"He wished *continually* to see him." *Mung*, vol. i.

But in conversation *shee*, 'time,' is occasionally added to *chhang*, as in this sentence, 書念時常 *Chhang shee nyen shoo*, 'he *continually* studies.'[a] *Shee* is also repeated to form the adverb, as 時時 *shee shee*, 'always.'

Several other adverbial phrases expressing Time Indefinite, occur in their writings, as, 每每 *mý mý*, 'continually &c.' By uniting *mý* with *yih*, 'a day,' is formed by Mung, the adverbial phrase, 日每 'every day,' and by uniting it with 月 *yuĕh*, 'a month,' the phrase 月每 'monthly.' The *Kang-hyen* has 往往 *wáng wáng*, 'often;' and Mung has 源源 *yuen yuen*, 'incessantly,' as 來而源源 *Yuen yuen urr lai*, 'he comes incessantly.' 'Occasionally' is often expressed by 時 *shee*, 'time,' and 'Sometimes' by repeating 一 *yih*, 'once.' Confucius describes the son as thinking of his father's years,

懼 *kyŭ* fear. 以 *ee* with 則 *tsĭh* then 一 *yih* once 喜 *hee* joy; 以 *ee* with 則 *tsĭh* then 一 *yih* Once

"Sometimes with joy, and sometimes with fear." *Lun-yu*, vol. i.

The adverb 'When,' is often expressed by annexing 時 *shee*, 'time,' to the clause denoting the action, either with or without a genitive particle. Thus, relative to Confucius's conversing with the other mandarines in the palace, the commentator says,

也 yet 時 *shee* time. 朝 *chaou* in palace, 視 *shee* appearing 未 *wy* not yet 君 *kyun* the sovereign 此 *tsz* This was

"This was when the Sovereign had not yet appeared in the palace." Comment on *Lun-yu*, vol. i.

In which sentence the adverb 'when,' is expressed by *shee*, 'time,' appended

to the sentence without the genitive particle. The sentence 時之入初爾 *irr chho yih tchee shee*, literally, 'Your beginning-to-enter's time,' or, '*When* you began to enter,' expresses 'when' by *shee* with the genitive particle.

Often however, the 'when,' or the time of the action, is included in the sentence itself. Thus Confucius, describing the work of a dutiful son, says, '*when* there is business, the son performs the labor; '*when* dinner comes, the son stands serving while the parents sit:' in which sentence, '*When* there is business,' is merely described by 事有 *yéu sé*, 'having business;' '*when* dinner arrives,' by 食酒有 *yeu ts'yeu tsè*, 'having wine and rice.'* In conversation, however, 'when' is often expressed by *shee*, as before described, thus,

"*When* you walk out, come and call me."

我 *ngi* me. 喚 *hwa* call 來 *lai* come. 你 *nei* you 時 *shee* the time 行 *hing* to walk 將 *Tsyang* About

'When?' as an interrogative adverb, is expressed, by uniting an interrogative with *shee*; as 時何 *Hho shee?* What time? for an example of which see page 433.

'Then,' is often expressed by 則 *tsih*; for which see p. 415, p. 421, and numerous other examples already given. Sometimes it is expressed by 旋 *kyuèn*; for which see page 429. It is also expressed occasionally by

* See also "when the father is dead," p. 4??

時彼 *pee shee*, 'that time;' and in their standard works 時當 *tang shee* occurs in nearly the same meaning.*

It would be tedious to enumerate all the adverbs of time which occur in the Chinese writings; nor is it necessary; as they in general carry with them their own meaning: 日日 *yih yih* when occurring, will evidently be, 'daily;' 月月 *yueh yueh* expresses 'monthly,' with no less clearness; and 年年 *nyen nyen*; will at first sight be known to signify 'annually.'

Adverbs of Place.—Adverbs of Place are less numerous than adverbs of time. They are formed in three different ways,

1. Often by the pronominal characters alone; as, 此 *tsé*, 'this,' 斯 *se*, 'this,' 彼 *pée*, 'that,' &c. Mung has

此 *tsé* this. 於 *yu* in 夫 *foo* foo 大 *ta* ta 楚 *Choh* Choh's 有 *Yeu* Were

"Were the Mandarine of Choh in *this* (place.") *Mung*, vol. i.

In which sentence *tsé*, 'this,' is used to denote 'here,' without any character being added to denote 'place.' In the following sentence, 斯 *tse* occurs in the sense of 'hither:'

也 *yay* 斯 *tsé* this. 於 *yu* (is) in 至 *tchee* arrival 之 *tchee* 's 子 *tsé* man 君 *Kyun* The superior

—"The superior man has come *hither*." *Lun-yu*, vol. i.

* See Confucius, vol. ii.

In the following sentence the relative 所 *só*, "which," occurs as an adverb of place. Speaking of a wise ruler, whom the sage compares to the north star, the commentator adds,

動 *tung* (others') motion. 能 *nung* can 靜 *tsing* quiet 者 *tchyé* 所 *Só* In what place
制 *tchee* regulate 而 *irr* he yet 至 *tchee* the utmost 處 *chyu* he dwells

"*Wherever* he resides, he, in perfect quiet himself, regulates every motion of those around him." *Lun-yu*, vol. i.

2. The character 處 *chyù*, 'place,' is, however, often added to form the various adverbs of place; as, 處此 *tsé chyù*, 'here,' or 'in this place.' 處彼 *pée chyù*, 'there,' or 'in that place.' 處何 *Hho chyù?* 'Where?' or 'in what place?' 處處 *chyùchyù*, 'every-where,' as the following examples will shew. In his comment on Mung, *Chyu-hee* says, that his author's design was to shew that,

處 *chyu* place. 之 *chee* 's 止 *chee* resting 當 *tang* the proper 所 *só* what 知 *chee* to know 當 *tang* ought 人 *Yin* Men

—"That men ought to know *where* is the proper place for them to rest." *Chyu-hee.*

The phrase 處何 *Hho chyù?* 'In what place?' frequently occurs; as, 處何在曰 *Yuéh, tsái hho tchyù?* 'He said, where is he?'* And in the following sentence, the author, describing a custom observed annually in China, repeats *chyù* to form the adverb 'everywhere.'

* Koo-wun, vol. iii

酒 *tsyeu* wine. 之 *tchee* 's 聾 *loong* deaf 治 *chee* curing 飲 *yin* they drink 處 *chyu* place 處 *Chyu* In Place

"*In every place* they drink the wine which cures the deaf."

Chhing-yu-khao, vol. i.

3. In conversation 裏 *lée* is much more common, which originally means, 'the inside of a garment,' and hence 'within.' With *lée* however, the pronouns 此 *tsé*, 個 *kho*, &c. are seldom united; but rather those used in familiar conversation, as 這 *chyĕa*, 'this,' 那 *nà*, 'that,' &c. Thus 這裏 *chyĕa lée*, denotes 'here,' or 'in this place;' 那裏 *nà lée*; 'that place,' or 'there;' and with the rising tone instead of the grave, 'Where?' or, 'In what place?' The character 處 *chyŭ*, however, is often used in conversation; sometimes indeed as united with *nà*; as 來處那從你 *Née tsoong-nà chyŭ lai*; 'Whence come you?' although such a combination of characters might be sought in vain either in Confucius or Mung.

For 'within' and 'without,' see the prepositions 內 *nooi*, and 外 *wai*.

V. *Adverbs of Doubt, Interrogation, Affirmation, and Negation.*

The adverbs of this class have a certain affinity with each other; as Doubt leads to Interrogation, which naturally leads either to Affirmation, or Denial.

Adverbs of Doubt.—These are chiefly formed by the character 或 *khŏh*, which has been already mentioned in treating of the verbs. As an adverb, it is equivalent to 'perhaps,' &c. 'Going to condole with Mung

on the death of one of his friends, *Koong-suen-chyeu* adverting to Mung's having been ill himself, thus queries relative to the design of his own visit, 乎可不者或* *Hhŏh tchyéa poŏh khŏ hoo*, 'But perhaps it is improper;' in which sentence 者或 *hhŏh tchyéa* is an adverb of doubt. Nor is it less common in conversation, than in the standard works of the Chinese.

Instances occur of 或 *hhŏh*'s being thus used alone. Describing a sage, Mung says, that while his grand object is to preserve himself from evil, his conduct respecting public affairs varies according to circumstances; for, adds he,

去 khü avoid (them).	或 hhŏh perhaps	或 hhŏh perhaps	或 hhŏh perhaps	或 Hhŏh Perhaps
	不 poŏh he does not	去 khü he avoids,	近 kin near;	遠 yuĕn he is distant,

" *He may be* far distant from public affairs, *he may be* near: *perhaps* he flies them, *perhaps* he does not avoid them." *Mung*, vol. v.

Sometimes 以 *ee* combines with *hhŏh* to form an adverb of doubt; as in the following sentence:

為 wy maybe	以 ee by	卿 khing	我 ngo I	或 } Possibly
相 siang	我 ngo I	或 hhŏh	為 wy may be	以 ee }

" *Possibly* I may be mandarine of an inferior district; possibly I may be a minister at court." *Keo-yuen*, vol. iii.

* Mung.

In *Mung* and other authors, the phrase 殺 應 *shoò kee*, often occurs in the sense of 'Probably,' as in this sentence, 之改 殺 應 王 *Wang shio kee kai tchee*, 'The king may *probably* change his conduct.'* Often 概 大 *tà khài* is used in the sense of 'Generally,' as in this sentence, 知 可 概 大 其 *Khee tà khài khò chee*, '*Generally* this can be known.'†

Adverbs of Interrogation.—The principal of these is 何 *Hho?* 'How?' or 'What cause?' which is combined with various characters: United with 如 *yu*, it forms 何如 *Yu hho?* How? With 故 *koò*, 故何 *Hho koò?* 'For what reason?' United with 因 *yin*, it forms 何因 *Yin hho?* 'On what account?' With 爲 *wy*, 何 爲 *Wy hho?* 'For what?' &c.

Several other adverbs of Interrogation are used in their standard works, as 盍 *hhŏă?* Why not? 奚 *hee?* Why? 安 *ngan?* Why? 烏 *oo?* Why? 胡 *hoo?* Why? 惡 *oo?* Wherefore? and 焉 *yen?* of nearly the same import. But examples of these having been given already,‡ it is unnecessary to detain the reader with more. There is however one adverbial interrogative not yet mentioned, which is confined chiefly to conversation. It is, 樣 麼 怎 *tsin-mo yàng*, 'In what manner?' which occurs in sentences like these, 去 樣 麼 怎 你 *Neè tsin-mo yàng khù*, 'In what manner do you go?' &c.

Adverbs of Affirmation.—The chief of these, the character 是 *shee*, 'is, right,' &c. has been mentioned already. As an adverb of affirmation it is perhaps more common than any other, both in writing and conversation.

* Mung, sei. ii. † Comment on Lun-yu. ‡ See the Interrogatives from p. 325 to 342.

Several others however are occasionally met with: 然 自 *tsè yin*, 'naturally,' &c. already mentioned as an adverb of likeness, is sometimes used as an adverb of affirmation, when it denotes 'Certainly, of course,' &c. 果 *kwŏ*, originally 'fruit,' is sometimes used in the sense of 'Real,' 'true;' and with *yen* added, it forms an adverb of affirmation, as 然果 *kwŏ yen* 'Indeed.' In familiar conversation 實 *shih* is sometimes united with 在 *tsai* to form an adverbial phrase; as 在實 *shih tsài*, 'Most certainly;' but it has no place in grave compositions. Lastly, in many instances the repetition of the verb included in the question, forms the affirmation; as 有未有你 *Née yéu wỳ yéu?* 'Have you it or not?' 有 *Yéu*, 'I have.'

Adverbs of Negation.—The Adverbs of Negation differ so much in their application, that it seems proper to divide them into distinct classes. Among the most important of these may be reckoned;

1. The *Prohibitives.*—Prohibitive adverbs are such as are used with the Imperative, or with the Potential mood. These are 勿 *wooh*, 亡 *woo*, and occasionally 無 *woo*. The former occurs in a sentence which has been already quoted, 改憚勿則過, *Kwò tsih woo tàn kai*, 'Having transgressed, dread not the difficulty of returning.'

The prohibitive 毋 *Woo* occurs in the following expressive precept:

"下 hyá an inferior, 使 sè affecting 以 ee practise 毋 woo do not 上 shang a superior 於 yu in 惡 woo you hate 所 So What

"What you hate in a superior, *do not* practise with an inferior." *Ta-hyoh.*

* Kee-wan, vol. ii.

The Negative 無 *woo* is occasionally used, not however as a simple negative, but as the prohibitive of the verb, 'to have;' thus,

者 *tsăy* 已 *kè* yourself 如 *joo* like 不 *pooh* not 友 *yew* friend 無 *Moo* Do not have

—"Do not *have* a friend unlike yourself." *Lun-yu*, v. i.

2. *Simple Negatives.* The chief of these are 不 *pooh*; 莫 *moh*; and 弗 *fooh*. Of these, 不 *pooh* is the most common; so many examples of it however have been already given, as to render more unnecessary.*

Moh 莫 occurs in the following sentence in the negative form;

知 *che* knowledge 有 *yèw* have 不 *pooh* not 莫 *moh* does not 靈 *ling* spirit 之 *chee* 's 心 *sin* heart 人 *Yen* Men's

"The rational part of a man cannot but possess knowledge." *Ta-hyoh*,

In the following sentence it is employed in a positive sense;

也 *yè* 言 *yen* mention 敢 *kan* dare 莫 *moh* not 下 *hya* below 天 *Tëen* Heaven

—"The empire durst not mention his faults." *Kao-u un*, vol. iv.

The negative 弗 *fooh* is seldom used in conversation; but it is common in their best writings. It occurs in this interrogation of Confucius;

* See pp. 233 — 250 — 232 — 371 — 345 — 359 — 411.

能 nung able.	曰 yueh said,	與 yu ?	能 nung able	女 Yu Thou
	不 puh I am not	對 tui-the replying	救 kyeh to reclaim	弗 fuh not

" Art thou not able to reclaim him? He said, I am not." *Lun-yu*, vol. i.

3. *Negatives of Possession.*—The following five, 無 *woo*, 亡 *woo*, 无 *woo*, 罔 *wàng*, and 靡 *mee*, are generally the negatives of the verb 'to have.' Thus page 249, 恥無 *woo chhée*, 'they are not ashamed;' is literally, 'they *have not* shame.'

Woo 亡 occurs in the following sentence: *Ngai koong* enquiring whether the sage had any disciple who thoroughly esteemed learning, he deploring *Hooi's* death, adds, 亡則也今 *Kin yéa, tsŭh woo*, 'Now indeed, I *have no one*.'

The negative 无 *Woo* is very ancient: it is found as the negative of the verb 'to have,' in the following sentence from the *Ee-king*,

方 fang bounds.	无 woo has no	益 yih increase	其 Khee its

——"Its increase *has no* bounds." *Ee-king*, vol. i.

Wáng 罔 has nearly the same force. It occurs in a sentence of the *Shee-king*, in which the author says of avoiding evil, that, 極罔諐以 *ée kin wáng kih*, 'To care *has no* excess.'

An instance of 靡 *mee*, may be seen in the following couplet from the *Shee-king*:

處 *Chhyu* place. 定 *ting* to rest 所 *so* what 靡 *mee* I have not 東 *tung* to the east; 徂 *tsoo* I wander 西 *see* the west 自 *Tsé* From

"From the west I wander to the east; *I have no* place of rest."

Shee-king, vol. i.

4. Another class of negatives nearly answer to 'without' ('*sine*;') which are, 非 *fy*, 匪 *fy*, and 微 *wy*. Of the first of these, many examples have already appeared; as, 非 其 罪 *Fy khee chooi*, 'without his crime.'*

Of 匪 *fy*, 'false,' 'not,' &c. the following sentence furnishes an example: *Wun-wang*, deploring the obstinacy of his imperial master, the last of the *Syang* dynasty, says of his impending fall, that it arose wholly from himself,

時 *she* time. 不 *puh* not permitting 帝 *ti* preme's 上 *shàng* the Su- 匪 *Fy* Without

——"*Without* the Supreme's cutting short his days." *Shyoo-king*, vol. ii.

Of 微 *wy*, the following sentence from the *Kang-kyen* furnishes an example,

廢 *fuy* rejected. 幾 *kee* were 子 *tsz* son 太 *thai* the eldest 君 *kyun* thee, prince, 微 *Wy* Without

"*Without* thee, prince, the eldest son would have been disinherited."

Kang-kyen, vol. x.

* Lun-yu, vol. i.

5. The character 未 *wy* is a negative adverb of a different class, and generally signifies 'not yet,' of which many instances have already occurred.*

6. *Feu* 否 is a negative connected with interrogations; as, 否知爾 *Irr chee feu?* 'Do you know, or not?'

7. Further, two or three characters, which signify 'extinguish, consume, 'slight,' &c. have a claim to the title of negatives. One of these, 沒 *moh*, 'to die,'† &c. occurs in the following sentence 矣沒其曷 *Hhoh khee moh ee*, 'How can these be *extinguished?*' wherein *moh* is a negative as far as extinction implies non-existence.

The character, 蔑 *myĕh*, 'to fail, as the eyes wearied with looking,' occurs in the following sentence, 資蔑步國 *Kwoh poò myĕk tsé*, 'The kingdom's prosperity also *fails.*'‡

Lastly 耗 *haò*, 'to consume or destroy utterly,' has the sense of a negative affixed to it in the dictionary: in the following sentence it occurs as the participle, 'destroyed,' 土下斁耗 *Haò teà hyà t'hò*, '*Destroyed* completely is the empire.'§ These include nearly every character which has any claim to the title of a negative.

* See pp. 276—232—335—132—137.

† See p. 431, 沒父 *foo moh*, 'the father being dead.'

‡ Shee-king, vol. xi. f. 33.

§ Shee-king, vol. i.

Of Prepositions.

We now enter on the Prepositions, which name includes two kinds of characters differing much from each other, *Prepositions* and *Postpositions*. The following characters are occasionally used as Prepositions :*

於 *Yu* to, toward.	用 *Yóng*, by, with.	因 *yin*, from.
代 *tái*, for, instead of.	以 *ee*, by, through, with.	自 *tse*, from.
替 *t'hee*, ditto.	與 *Yu* with.	及 *kih*, about.
爲 *wy*, for, on account of.	同 *tong*, with.	向 *hyang*, before.
諸 *chyu*, at or to.	由 *yeo*, through.	對 *tooi*, opposite.
乎 *hoo*, at or in.	從 *tsoong*, from.	

As in examining the cases however, the greater part of these have been already exemplified,† it is only necessary to notice the rest, which are, 及 *kih*, 'about or concerning;' *hyang*, 'toward;' and *tooi*, 'opposite.'

The character 及 *kih*, literally, the verb 'to extend,' is sometimes used in the sense of 'concerning,' as in the following sentence, 言此及事 *Yen kih tse se.* 'They spoke *concerning* this.'

* The term Preposition is here used strictly to denote characters which precede substantives, to express the relation they bear to others. The reader will recollect that several of these characters, as *ee*, *wy*, &c. have been already described as verbs when occupying a different position. How far these prepositions connect themselves with verbs, the reader may see by turning to the Preliminary Dissertation on the Formation of the Characters, page 13.

† See from page 2[illegible] to 2[illegible] inclusive.

Hyáng 向 properly, the object which lies before a person, is oftener used as a verb than as a preposition. Occasionally however, it occurs in the sense of the preposition *toward*, as in the following sentence:

耳 *urh* indeed. 秦 *Ts'hin* Ts'hin 向 *hyáng* toward 肯 *khün* my will 莫 *Mŏ* Not is

—— "My desire is not indeed *toward Ts'hin.*" *Koo-wun*, vol. iii.

Kin, 近 'near,' is sometimes used in conversation as a preposition; but in their standard writings 於 *yu* is generally inserted between *kin* and the substantive, as in the following sentence:

費 *Fey* Fey. 於 *yu* to 近 *kin* near 而 *urh* and 固 *koo* fortified 臾 *yu* yu 顓 *Chuen* Chuen 夫 *Foo* It

"That *Chuen-yu* is strongly fortified; and it is near *to Fey.*" *Lun-yu*, vol. ii.

Tooi 對 'to reply,' &c. is occasionally used in the sense of a preposition; as 說他對 *tooi t'ha shyŭh*, 'He spoke *before* (or *to*) him.' It often unites with 面 *myen*, the face, when it becomes a Postposition, as 住面對他在 *Tsai t'ha tooi-myen chyoo*, 'I reside *opposite* to him.'

Postpositions.——The Postpositions are about nine in number. The following characters belong to this class:

中 *Choong*, in, midst.	外 *ngooi* (or *wai*), without.	前 *ts'hyen*, before.
間 *kyen*, midst.	上 *shang*, above.	後 *hyiu*, after.
內 *nooi*, within.	下 *hya*, below.	裏 *lee*, within.

These Postpositions, unlike the prepositions, follow the regimen of substantives, being appended to other substantives, sometimes without, but oftener with a genitive particle:* Hence they may be considered either as substantives, or as adjectives including within them some substantive signifying place, situation, &c. Thus 間家 *kya kyen*, is in reality 'the house's mid-place;' 中之門 *mun tchee choong*, 'the door's mid space;' and thus with the others.

As these Postpositions all follow precisely the same mode of construction, the exemplification of one gives a clear idea of the rest. Among these given, 中 *choong* will be found exemplified, p. 251; as, 中國 *kwŏh choong*, 'in the country;' 間 *kyen* occurs page 262, 間之泗洙 *Chyu-se tchee kyen*, 'In Chyu-see;' and 內 *nooi*, 'within,' page 263, 內之年七 *Ts'hih nyen tchee nooi*, '*Within* seven years.'

4. 外 *Ngooi* (or *wai*) 'without,' if used alone, is an adverb of place, as in the following sentence, 外於年八禹 *Yu pah nyen yu wai*, 'Yu for eight

* The same feature runs through the Sungskrit language, and through nearly all of its dialects, in which, *above*, *below*, *within*, *without*, *opposite*, &c. are regularly united to other substantives by the genitive case.

years was *without*."* But when appended to a substantive, it has the force of the preposition "without;" as 外門 *Mun wai*, 'without the door,' 外樓 *Lyeu-wài*, 'without the room.'

5. Of 上 *syàng*, 'above,' or "upon," an example may be found page 411, as, 上汶 *Wun syàng*, 'Upon the river *Wun*.'

6. *Hya*, 下 'below,' is sufficiently exemplified in the phrase so commonly used for the Chinese empire, 下天 *Thyen-hya*; literally, 'under or *below* the heavens.' See page 212.

7. *Ts'hyen*, 前, is the adverb 'before;' but when appended to a substantive it is a preposition; as 前王 *Wang ts'hyen*, 'before the king.'†

8. *Hyeù* 後 is in like manner the adverb "after;" but appended to a substantive, it also performs the office of the preposition "behind," as 後之夫大 *Tà foo tchee hyeù*, "behind the mandarines."

9. *Lée* 裏 'within' is also appended to the substantive; as 裏家在 *Tsài kya lée*, "He is in the house." It often unites with 面 *myèn*; as, 面裏家在 *Tsài kya lée myèn*. 'He is *within* the house.' This application of *lée*, however, is nearly confined to conversation.

* See p. 348. The negative 非 *fy* has also the force of the preposition *without*; as 也我非 *Fy ngo yè*, 'Without me.' † See Morrison, vol. ii.

The Conjunctions.

The Chinese Conjunctions may be divided into four classes; Subjunctive, Copulative, Continuative, and Disjunctive. The first of these are such as serve to the Subjunctive Mood: the chief of which are 若 *yŏk*,* if; 設 *kyén*, if; 如 *yu*, if, and 雖 *soei*, although. But as these have been exemplified under the subjunctive mood, little remains to be added respecting them.

Copulatives.—The character 而 *irr* is generally equivalent to the conjunction 'and;' but not always: it bears a strong resemblance to the Hebrew ו. The following sentence is a pretty fair example of it:

謹 *Kin* Respectful 而 *irr* and 信 *sin* sincere, 汎 *fan* from enlargedly 愛 *ngai* loved to 衆 *chung* all 而 *irr* but 親 *tsin* intimate with 仁 *jin* the good.

"Respectful and sincere, benevolent to all, but intimate with the good."

Lun-yu, vol. i.

In this sentence the first *irr*, uniting two things in which there is no opposition, is *copulative*; but between general benevolence, and particular intimacy, there is evidently a degree of opposition, which would in English be more strongly marked by the disjunctive 'but.'†

* Yŏk in certain cases has the force of 'as or like.'

† See also pp. 171–172, 181, and 182.

2. *Chyéa* 且 often occurs as a copulative uniting two substantives or adjectives, as 智且仁 *Yin chyéa cheè*, 'virtue *and* wisdom;' in which sentence *chyéa* has the force of the conjunction 'and.' It is however occasionally disjunctive.

3. The verb 及 *këh*, 'to extend,' in some cases performs the office of a copulative; as 汝及予 *Yu këh yú*, 'I *and* thou'*

4. It has been already said, that 與 *yú*, is occasionally used as a copulative, as in the sentence already quoted, 孰也回與女 *Yú yú Hooi yéa shyoōh yú.* 'Thou *and* Hooi, who excels?' Another appears page 402; 耄與悼 *Tao yú maò*, 'infancy *and* extreme old age.'

5. The character 並 *ping*, 'to unite,' is generally a copulative, as in the following sentence:

之 *tchee* 's	禍 *hhò* wretched	並 *ping* and	之 *tchee* 's	小 *syaò* the low	而 *ûrr* But
辱 *yoŏk* shame.	敗 *pei'* disgrace	受 *shyeû* receives	讒 *ts'hen* name	人 *yin* man	受 *shyeû* he receives

——"But he receives the appellation of a base man, *and* suffers the shame due to his evil conduct." *Koo-wun*, vol. iv.

6. *Kyen* 兼 is also used copulatively, as in the following sentence;

* Mung, vol. ii.

人 書 之 兼 筆 紙 給 請

"Be pleased to favour me with paper, a pen, *and* also a writer." *Koo-wan* vol. vi.

7. *Yeŭ* 又 is the conjunction 'again;' but it has often the force of 'also,' both in conversation and writing; as in the following sentence,

禾 之 周 成 取 又 秋

"In autumn he *also* seized the rice harvest belonging to *Ching-tsyeu*."
Koo-wan, vol. i.

8. *Yĕh* 亦 varies its meaning with its position: it has generally the force of the copulative 'also;' but it is often equivalent to 'or,' and in certain cases to 'yet.' In the following example, it has the force of 'also:' *Chyu-hee* speaking of gentleness and mildness indulged to excess, and observing, that thereby a man's mind gradually wanders widely from rectitude, adds,

也 行 可 不 亦 而

——"And he is *also* unable to act aright." Comment on *Lun-yu*, vol. i.

In the following sentence, *yĕh* may be rendered 'yet.' On denying the

request of *Hooi's* father for his carriage, to give *Hooi* a sumptuous funeral, the sage saying, that his own son *Lee* had not such a funeral, adds,

才 *Tsai* Ability 不 *poh* or 才 *tsai* not 亦 *yeh* yet 各 *koh* each man 言 *yen* calls 其 *khee* him 子 *tsz* son 也 *yéa*

"Whether he have ability or not, *yet* every man deems his son his son."

Lun-yu, vol. ii.

Continuatives.*— 蓋 *Kai* generally marks the reason of a thing or an action. The Commentator assigns the reason of the harsh sound of *Tsz-loo's* instrument, in these words:

蓋 *Kai* For 其 *khe* his 氣 *khée* 質 *chih* } manner 剛 *kang* boisterous 勇 *yoong* violent 而 *irr* and 不 *poh* he was not 足 *chŏŏk* able 於 *yu* to 中 *chong* 節 *tsie* } keep within the due sound.

"*For* his natural manner was boisterously violent, and he was incapable of keeping within the due sound." *Lun-yu*, vol. ii.

2. *Koo*, 故 'therefore,' generally precedes an inference. From the sentence just quoted, the writer, drawing an inference, begins with *koo*, thus:

故 *Koo* Therefore 其 *khee* his 發 *fah* efforts 於 *yu* in 聲 *shing* sound 者 *tchyea* 如 *yu* like 此 *tsz* this.

———"*Therefore* his efforts in music were of this nature." *Ibid.*

* "The *Copulative* does no more than barely *couple* sentences." *Continuatives*, on the contrary, by a more intimate connection consolidate sentences into one *continuous whole*.——They are, *If, because, therefore, that*, &c. *Harris's Hermes*, page 242.

3. *Yuen* 緣 is nearly equivalent to 'because.' It assigns the reason of an action, as in the following sentence:

學 *yoh* learned. 不 *puh* he has not 緣 *yuen* for 皆 *kiai* all; 處 placed 誤 *Woo* Mis-

"Misplaced all: *because* he had never applied to learning." *Chhing-yu-kao*, vol. i.

4. *Nái* 乃 sometimes implies the substantive verb, and is equivalent to 'that is;' but it is often merely continuative, as 孝謂可乃 *Nái khó wý haó*, '*then* can he be called dutiful.'

5. *Yén* 因 'from,' as marking the source of an action, may be termed continuative; but as it has been already exemplified, we refer the reader to the examples already given.* These are the principal continuatives occurring in Chinese.†

Disjunctives.—*Tàn* 但 is occasionally the subjunctive conjunction 'if;' but it is oftener the disjunctive 'but.' In his Comment on Lun-yu, *Chyu-hee*, saying that the beginning and the end of learning are the same, adds: 序有之學但 *Tàn hyŏh tchee yéu tsyú*,—'but learning has its degrees.'

2. *Tee* 第 has often the force of the adversative 'but.' It occurs in the following sentence,

* See pp. [illegible] and [illegible].

† The Chinese have no conjunction which has precisely the force of the English, 'that,' the Latin *ut*, or the Greek ὅτι. The idea conveyed by these they express by the infinitive or the character of some other verb.

酈 *Lee* Lee- 生 *sing* sing 曰 *yue* said: 第 *tee* but 言 *yen* you speak 之 *chee* to him.

"*Lee-sing* said,——*But* you converse with him." *Kang-hyen*, vol. ix.

3. *Wy* 惟 is either 'but,' or 'only,' according to the connection in which it stands. In the following remark on *Kee-loo*, it has the force of 'only:'

未 *Wy* He did not 之 *chee* powers 能 *nung* strength 行 *hing* to act, 惟 *wy* be only 恐 *kong* feared, 有 *yeu* having 聞 *wen* to hear.

"He had not strength of mind to act virtuously; he *only* feared having to hear farther." *Chyu-hee.*

4. *Yen* 然, in some cases is the disjunctive 'but;' while in others, it has the force of 'yet'. To Confucius, when telling him that *Kee-loo* and *Nyen-khou*, whom he wished to employ, were not great ministers, *Kee-tse* replies,

然 *Yen* But 則 *tseh* then 從 *tsung* they are imitating 之 *chee* him 者 *tche* persons 與 *yu* ?

"*But* then they are such as will obey their master?" *Lun-yu*, vol. i.

In which sentence, as well as in many others, *yen* is equivalent to the conjunction 'but.' When it is preceded however by 雖 *sooi*, 'although,' it almost invariably means 'yet,' as in the following example;

雖 長 以 爾 爾 長 年 我

言 而 我 勿 然 於 少 雖

"*Although* my years be a little beyond yours, *yet* do not deem me aged, and embarrass the conversation." *Chyu-hee.*

5. The character 尚 *shyáng*, 'to add, to heap up,' is sometimes used in the sense of 'yet,' or 'further.' Adverting to Confucius's refusing to part with his carriage to bury his favourite disciple, *Hooi*, the commentator observes, that though not then in office,

列 之 夫 大 從 尚

——"He *yet* lived in the style of a mandarine." *Chyu-hee.*

6. In some instances the character 只 *chih* has the force of an adversative; as in the following example: 意 — 只 意 *Ee chih yih yáng*,—'*but* the idea is the same;' in which sentence *chih* has evidently the force of 'but.' This however is not the case in every instance wherein it occurs.*

Of Interjections.

Interjections are numerous in the Chinese writings: they contain such as express admiration, surprize, grief, pity, anger, &c.

* The Prepositions merit a more extended illustration; but the fear of swelling the work, has induced the author to condense his matter as much as he was able.

Admiration.—Those interjections which express Admiration are generally formed by inserting the character 哉 *tsai*, as in the following exclamation of Confucius:

也 *yéa* 君 sovereign 爲 being 之 's 堯 *Yao* Yao 哉 ! 大 *Ta* Great

"Great indeed! Yao's discharging the duties of a sovereign." *Lun-yu*, vol. i.

So also, 問哉大 *Tà tsai wăn*, 'a question important indeed!'* 哉孝 *Hyao tsai*, 'how dutiful!'† 乎言哉善 *Shyĕn tsai yen hoo*, 'How excellent a saying!'‡ &c.

Occasionally 矣 *ĕe* is interjected between the adjective and *tsai*; as 哉矣庶 *Shòo eé tsai*, 'how numerous!'‖

Surprize.—If 何 *Hho?* who? be prefixed to *tsai*, an interjection expressive of surprize is formed. The sovereign of *Loo* wishing to pay *Mung* a visit, his minister dissuading him, exclaims,

者 ! 匹 private 先 first 身 himself 爲 君 sovereign 何 What
夫 man 於 going to 以 by 輕 degrades 所 who 哉 !

"What! A sovereign degrade himself by first going to visit a private man!"

Mung, vol. i.

* Lun-yu, vol. i. † Lun-yu, vol. i. ‡ Mung, vol. i. ‖ Lun-yu, vol. iv.

Eé 矣 united with 夫 *foo* has nearly the same force, in the following exclamation of Confucius:

夫 *foo* thus, 矣 *ee* indeed 有 *yéw* is it 者 *tchyày* 秀 *syeu* flower 不 *poŏh* no 而 *urh* and 苗 *Myeo* A bud

"A bud, and no efflorescence,—can it possibly be!" *Lun-yu*, vol. i.

Sometimes 異 *ee*, strange, wonderful, is joined with *tsai* to express surprize. Thus, Mung has 哉異 *Eè tsai*, —'Wonderful indeed!'

Grief.—In forming certain of the interjections which express grief, *tsai* is employed. The *Shee-king* has 言能不哉哀 *Ngai tsai poŏh nung yen*, 'Alas! (a faithful adviser) unable to speak.'

Ee 噫 is not unfrequent. Confucius on hearing his son still weeping for his mother, after bewailing her a whole year, exclaims: 也甚其噫 *Ee khee shin-yéa*, 'Oh! it is too much.'* *Oo* 嗚 united with 呼 *hoo* also expresses grief: Nyen-khyeu declaring that he was unable to reclaim his master, Confucius exclaims, 呼嗚 *Oo hoo*, 'Alas!'†

Pity.—These are closely allied with the former. The character 嗟 *tsyea* is sometimes used to express pity; as in the following address to one in distress, 食來嗟 *Tsyea-lai chhih*, 'How wretched! come and eat something.'‡

* Lee-khee, vol. i. † Lun-yu, vol. i. ‡ Kong-yu, vol. i.

Sih 惜 is another character by which pity is expressed, a 嗟嗟 *Sih yëa*, 'Ah!' 乎惜 *Sih hoo*, 'Alas!'* with other compounds.

Anger.—The Chinese have certain interjections expressive of Anger. One of these is 唉 *ai*, used by *Tsing*, on his sovereign's refusing to consent to the assassination of *Lyeu-pang* when in his palace:

謀 *mow* of counsel. 足 *chook* capable 不 *puh* in- 子 *tsz* child, 豎 *shoo* silly- 唉 *ai* O

——"O silly child! incapable of counsel." *Kang-kyen*, vol. x.

Ho 呵 repeated, as 呵呵 *ho ho*, is used to express derision; but singly, as an interjective intended to drive away any one, something like 'avaunt.'† The character 叱 *chhih* is an interjection used in driving out a dog. In the following precept it is made a verb:

狗 *kow* out a dog. 叱 *chhih* chhih 不 *puh* do not 前 *tsyen* presence 之 *che* of 客 *khih* guest 尊 *Tsun* In an esteemed

"In the presence of an esteemed guest do not *chhih* (drive out) a dog."

Lee-khee, vol. i.

A few others occur, as 唏 *hhee*,‡ expressive of contempt; 嗾 *chooh*,|| used to set on a dog, &c. but these can scarcely be expressed in writing.

* Lun-yu, vol. x. † Koo-wan, vol. viii. ‡ Shee-kee. || Koo-wan, vol. iii.

OF SYNTAX.

Having considered the Chinese characters as they stand separately, we now come to the consideration of them as united with each other. This forms what in the language of the Western grammarians is termed *Syntax*.

It must not be expected however, that syntax in the Chinese language, is precisely the same thing as syntax in the languages founded on the alphabetic system; as well might a person expect to find terminations expressive of the various genders and cases of Nouns; and of the moods, tenses and persons of Verbs, as to find the Chinese Syntax formed of the agreement of an adjective with its substantive, or of a verb with its nominative case. But to infer hence that syntax does not exist in Chinese, would be to forget the nature of the language. It must be self-evident, that in a language wherein every termination is supplied by *position*, there must exist an *arrangement* of the characters, essential to the perspicuity, if not to the excellence of any composition. This arrangement is neither more nor less than Chinese Syntax, which it is our business to unfold, as far as we are able to ascertain its existence in their standard works.

The first thing which comes under our notice, is a subject which perhaps does not fall precisely under the head of Syntax. If it be not a part of Syntax, however, it properly forms an introduction thereto. It is the doctrine of Compound Words.

Of Compound Words.

The doctrine of Compound Words forms an important part of grammar in most of the eastern languages; nor is the Chinese by any means an exception. By compound words however, are not meant two characters intended to express any two of the parts of speech; but two united to express one object, whether it be a thing, a quality, or an action. Of these compounds the Chinese language has various kinds. We begin with,

Characters expressive of the Genus, prefixed to Substantives.—Of these compounds one of the kinds most frequently met with, particularly in conversation, are those formed by prefixing to certain substantives, a character expressive of genus or kind, &c. By the Catholic Missionaties these Generic characters are termed Numerals; but as that name is already appropriated, it seems better to term them Generic Particles.

In most of the languages of India, there are words united with certain substantives to denote their genus or kind, either real or imaginary, particularly when a number of such is wanted. In Hindee the word *Chan*, 'piece,' is united with cloths: thus, 'two pieces of cloth,' would be, *duee Chan kapar*. In Bengalee জন *jon* is applied to substantives signifying men of various employments; as দশ জন মজুর *Dos jon mujoora*, 'ten labourers.' These particles are so necessary, that a person who should omit them would scarcely be understood. This will not appear strange to an English reader when he recollects the application of *piece, suit, set, couple, pair, bundle, case, kind, sort, joint, troop, sail, squadron,* &c. 'Two *pieces* of cloth;' 'four *suits* of clothes;' 'three *cases* of instruments;' 'two *joints* of veal;'

'five bundles of tape,' are expressions perfectly intelligible: while two cloths; three seals; eight tapes, &c. if not unintelligible, would convey a different meaning.

In the number of these Generic Particles, however, the Chinese exceed every other nation in the east. They have in use no less than *eighty-two*, which are given with much precision in the various Latin Chinese Dictionaries. In two now in the possession of the author, one finished in 1724, and the other the most modern in circulation, the lists of them agree both in form and application, with the exception of two characters. The most complete of these two lists therefore, given as it stands, will bring this peculiarity in the Chinese language fully before the reader. In exemplifying them, we shall, as usual, have recourse first to the highest authority, the standard works of the Chinese; and when this fails, to correct conversation.

List of the Generic Particles prefixed to Substantives.

1. *Ts'han*, 餐 'to swallow,' is the numeral particle applied to meals; hence the first meal of the day is termed 早餐 *Tsáo ts'han*, (morning-meal;) the second 午餐 *Woò-ts'han*, (noon-meal;) and the last 晚餐 *Wán-ts'han*, (evening meal;) from 早 *tsáo*, morning; 午 *woò*, noon, and 晚 *wán*, the evening.

2. *Chán* 盞 'a small cup,' is the numeral particle applied to lights supported with oil; as 三盞燈 *San chán tung*, 'three lamps.'

3. *Ts'hung*, 層 'the various floors of a house,' is the numeral particle applied to buildings which contain several floors, and to other things placed one upon another;

thus, 樓層二第 *Tee irr ts'hung lyeu*, 'a room on the second floor.'

4. *Tsyeh*, 節 'a joint,' is applied to things uniting certain parts to make a whole; hence it is applied to the various paragraphs of a speech, and even of a book; as, 節三分章此 *Tsé chang fun san tsyĕh*, 'this chapter has three paragraphs.'

5. *Tsò*, 座 'fixed,' is the numeral particle applied to walls, towers, and large edifices; thus, an upper room is termed 樓座一 *Yih tsò lyeu*.

6. *Tsè*, 牸 'a cow,' is the num. particle united with the female of tame quadrupeds, as 馬牸一 *Yih má-tsè*, 'a mare.'

7. *Chang*, 張 'extension,' is applied to sheets of paper; and also to tables and benches. Thus it is said, 紙張三 *san chang cheé*, 'three sheets of paper;' and also 子桌張一 *Yih chang chŏh tsé;* 'one table.'

8. *Chah*, 扎 'a plucking up,' is the numeral particle united to things tied in bundles, as straw, pens, &c. Thus, 筆扎一 *Yih chă pih*, 'a bundle of pens.' It is however used chiefly in conversation: in their standard writings 束 *ts'hoŏh* is more common. The *Shee-king* has, 束一芻生 *Sing ts'hóo yih ts'hoŏh* 'of green grass one bundle.'

9. *Chih*, 隻 'single,' is applied in *conversation* to any single article of a pair. Thus, 鞋隻一 *Yih chih hyai*, means, 'one shoe,' in opposition to a pair. This particle is also applied to ships, boats, &c. as 艇隻一 *Yih chih thing*, 'a single boat.'

10. 帙 *Chyĕh* or *tyĕh*, 'a covering,' is applied to cases or sets of books, which in China are generally contained in a canvas cover. Thus, 帙全記禮 *Lee*

kee chyuen 全, 'of the Lee-kee a complete set.'

11. Chee, 枝 'a branch,' is applied to things springing from one stock, as to a tribe, and to things made of branches from the cane, as pens, arrows, &c. Thus, 箭枝三 San chee tsyèn, 'three arrows.' But to pens, Kwán, (41) is more frequently applied in their standard writings.

12. Chin, 陣 'exercitus acies,' is applied to things placed in rows; and also to gusts of wind, &c. as 風狂陣一 Yih chin khwang foong, 'a strong storm of wind.'

13. Chhing, 成 ('perfect') is applied to things imagined perfect or complete, to degrees of perfection, and to whole numbers. Thus they say, 銀成九 Kyéu chhing yin, 'silver nine degrees pure.'

14. Chhooh, 軸 'curruum axis,' is applied to things which roll up; thus, 軸三畫古 koo hwăh san chhooh, 'three ancient pictures.'

15. Chyù, 炷 'a taper,' is applied to the sprigs of bamboo which are daily kindled before their idols; thus, 香炷三 San chyù hyang, 'three sticks of incense.'

16. Chhuòn, 串 'a stringing,' is applied to pearls, and things usually strung; as, 珠珍串一 Yih chuòn chin chyoo, 'a necklace of pearls.'

17. Chhoong, 重 'iterùm,' is applied to rooms, doors, &c. of which several are supposed to belong to a whole; as 門重二第 Tee irr chhoong mun, 'the second door.'

18. Choòng, 衆 'all,' is said to be applied to the Bonzes; but it is now become obsolete.

19. Fooh, 幅 'a piece,' is applied to paintings, pieces of

cloth, &c. as, 布 幅 三 *San fooh poò*, 'Three pieces of cloth.'

20. *Foong*, 封 'to close,' is applied to letters and small parcels; as 書 封 三 *San foong shoo*, 'three letters.'

21. *Wy*, 位 'governing,' is applied to persons of respectability, and to all treated as such. Mung has, 位 一 子 天 *Thyen tsé yih wy*, 'The emperor is the first personage.'

22. *Hang*, 行 'a row,' is applied to persons or things placed in rows; the *Chhing yu-Kao* has, 行 二 十 釵 金 *Kin chhai shih irr hang*, 'Of concubines adorned with gold, twelve rows.'

23. *Hyà*, 下 'descending,' is applied in conversation to descending motions, such as that of a clepsydra, &c. 下 一 等 *Tŭng yih hyà*, 'wait one moment,' 下 一 坐 *Tsò yih hyà*, 'sit down a moment,' are expressions frequent in conversation.

24. *Hhó*, 夥 'many,' is applied to multitudes, fleets, companies, &c. as 盜 強 夥 一 *Yih hhó khyang taò*, 'a gang of notorious thieves.'

25. *Hwăh*, 畫 'a stroke,' is applied to horizontal strokes; as, 畫 一 少 字 此 *Tsè tsé syáo yih hwah*, 'this character is one stroke deficient.'

26. *Hooi* 回 'to turn,' is applied, in modern productions, to a section, as, 回 三 第 *Teè san hooi*, 'the third section;' 回 五 第 *tee ngòo hooi*, 'the fifth section.' But it is not frequent in ancient works.

27. *Yuen*, 員 'a circle,' is applied to men in office whether civil or military, as, 員 一 官 文 *Wun kwan yih yuen*, 'a civil officer; 員 一 官 武 *Woò kwan yih yuen*, 'a military officer.'

28. *Kan*, 竿 'a reed,' 'a pipe,' is applied to bamboos; thus,

竹竿千對門 *Mun to'i-chooh kan chook*, 'below the door are a thousand bamboos.' *Koo-shee.*

29. *Kun*, 根 'root,' is applied in conversation to trees, &c. as, 根三樹枝荔 *Lee-chee shoo san kin*, 'Of the *Lee-chee* three trees.' In respectable writings *choo* is preferred, as, 樹株一 *Yih choo shoo*, 'one tree.'

30. *Khyéu*, 口 'the mouth,' is applied to a draught, and to persons fed from one source, as; 人口十有家 *Kya yéu shih khyeu yin*, 'we are a family of ten persons.'

31. *Kyen*, 間 'the midst,' is applied to a house, a cottage, &c. as, 間一屋茅 *Mao-oŏh yih kyen*, 'one straw cottage.'

32. *Kyèn*, 件 is applied to utensils, to articles of apparel, and even to affairs; as 事件一 *Yih kyèn sé*, one affair.

33. *Kyuén*, 卷 'to hide,' is applied to volumes of books; thus 書卷萬藏家 *Kya ts'hang wàn kyuen shoo*, 'the house contains ten thousand volumes.'

34. *Kyŭh*, 局 'crooked, bent,' is applied to a collection of books, &c. as 局書一設 *Chyeh yih shoo kyŭh*, 'he opened a repository of books.' It is also applied to games at chess.

35. *Kyù*, 句 'a clause,' is applied to sentences and even to words; as 話句一 *Yih kyù hwàh*, 'one word.'

36. *Kò* 个 is applied to men, &c. The *Ta-hyoh* has 臣个一 *Yih kò chhin*, 'one minister.'

37. *Kho* 科 is applied to herbs, trees, &c. supported by roots; and also to public offices, thus, 科六有門衙官文 *Wun kwan ya mun yéu lyeu kho*, 'the judicial tribunal has six offices.'

38. *Kho*, 顆 'a small head,' is

applied to things round; as beads, balls, &c. thus 顆二珠明 *Ming chyu irr kho,* 'of brilliant pearls two strings.'

39. *Kòo,* 股 'coxendix,' is applied to the component parts of a rope, and to partners in a business; as 伴合人股四 *Sè kòo yin hŭoh pàn,* 'four partners unite in the business.'

40. *Khwai,* 塊 'a segment,' is applied to pieces or segments of all kinds; as 塊一玉白 *Pŭh yooh yih khwài,* 'of white marble one segment.'

41. *Kwăn,* 管 'a reed,' is applied to the pencils or brushes with which the Chinese write. The *Yaò-hyŭh-shee* has, 筆管一拈手 *Shyén nyen yih kwăn pih,* 'let the hand hold a pen.'

42. *Hwán,* 款 'care, regard,' is applied to heads or divisions under which affairs are arranged; as 事要款一 *Yih hwán yaò sè,* 'an important affair.'

43. *Lyáng,* 兩 'a couple,' is applied to carriages, &c. Mung has, 兩百三車革 *Kuh kyu san pih lyàng,* 'of leather carriages three hundred.'

44. 輛 The same in name and meaning with the foregoing.

45. *Ling,* 稜 'an angle, or edge,' is applied to edges, corners, &c. as 稜四有枋此 *Tsé fang yéu sè ling,* 'this beam has four edges.'

46. *Lyŭh,* 粒 or (*nyŭh*), 'a grain,' is applied to grains, pulse, &c. as, 麥粒一 *yih nyŭh mŭh* 'one grain of wheat.'

47. *Lyen,* 連 'uniting,' is applied to things continued in succession; as, 雨不日十連一 *Yih lyen shih yih pooh yú,* 'for a succession of ten days, no rain.'

48. *Ling,* 領 'the neck,' is ap-

plied to apparel; as 領一袍錦 *Kin p'hao yih ling*, 'a long flowered robe.'

49. *Myéu*, 畝 'a square of 600 cubits,' is applied to fields; Mung has,* 田之畝百 *Pih myéu tchee t'hyen*, 'a field of a hundred *myeu*.'

50. *Myèn*, 面 'a surface,' is applied to flags, banners, and military implements; as, 鼓面一 *Yih myen koo*, 'a drum.'

51. *My*, 枚 'one article,' is applied to squares of ink, and to certain fruits of the plumb kind; as, 子桃枚一 *Yih my t'hao-tsé*, 'one peach.'

52. *Mun*, 門 'a door,' is applied to ordnance, warlike engines, &c. as, 砲門兩 *Lyang mun p'haò*, 'two catapultæ, or instruments for battering walls.'

53. *Pá*, 把 'to grasp,' is applied to bows, swords, fans, &c. as, 弓把一 *Yih pá koong*, 'one bow.'

54. *Pán*, 版 'a tablet,' is applied to pages of writing, or to letters; as, 版一書草 *Ts'hao shoo yih pan*, 'of running hand one page.'

55. *Pàn*, 瓣 'a leaf,' is applied to a flower leaf, the divisions of a melon, &c. as 花瓣一 *Yih pan hwa*, 'one section of a flower.'

56. *P'hih*, 疋 'a piece,' is applied to pieces of cloth, silk, &c. as, 疋一縑人歲歲 *Sooi yú yin kyen yih p'hih*, 'annually he gives each man a piece of silk.'

57. *P'hih*, 匹 'concord,' is applied to horses. The *Koo-wun* has, 匹幾馬 *Má keé p'hih*, 'a few horses.'

58. *P'hyèn*, 片 'divide,' is applied to pieces of paper, &c. as 紙片一 *Yih phyèn cheé*, 'one

* See Nrug, vol. I.

piece of paper; 肉 片 — *Yih p'hyĕn yŏŏh,* 'a piece of meat'

59. *Poò,* 部 'to rule,' is applied to books. The *Koo-wun* has, 論上 部 — *Yih poò shyeùg Lùn,* 'The first volume of the *Lun-yu.*'

60. *Pún,* 本 'original,' is also applied to books, as 書 本 — *Yih pún shoo.*

61. *P'han,* 盤 'a plate, or flat vessel,' is the numeral of greens, &c. as 盤 — 蔬 *Sho yih p'han,* 'a plate of greens.'

62. *Suen,* 旬 'decad,' is applied to decads, three of which form the Chinese month. The *Koo-wun* has 暇 休 旬 十 *Shih suen hyen hya,* 'ten decads or (100 days) of leisure.'

63. *Tao,* 刀 'a knife,' is applied to a bundle of paper containing 100 sheets; 紙 刀 — *Yih tao chée,* 'one *tao,* (or ream) of paper.'

64. *T'hai,* 檯 'a place raised,' as a stage, is applied to plays, scenic representations, processions, &c. as — 檯 春 色 *Chhun yih t'hai sĭh,* 'a spring procession.'

65. *T'hyou,* 頭 'a head,' is applied to sheep, cows, &c. as 三 頭 牛 *Nyeu san t'hyou,* 'of cows three head.'

66. *T'hyao,* 挑 'to take up,' is applied to burdens of whatever kind they be; as, 水 挑 — *Yih t'hyao sooi,* 'a burden of water.' In familiar conversation, 擔 *tan* is applied in the same way.

67. *Tyĕh,* 牒 'a public letter,' is applied to commissions, certificates, as 紙 — 牒 道 *Tao tyĕh yih chih,* 'one public certificate.'

68. *T'hyao* 條 is applied to things of an oblong shape, as ropes, and even to serpents. They say, 蛇 條 — *Yih t'hyao shyea,* 'one snake.'

69. *Thyĕh*, 帖 'a leaf,' is applied to petitions; cards of invitation, as 張一帖請 *Ts'hing thyĕh yih chang*, 'a card of invitation.'

70. *Tyén*, 點 'a point,' applies to points, drops, &c. as 墨點一 *Yih tyén mŭh*, 'one drop of ink.'

71. *Ting*, 頂 'the top or crown,' is applied to things worn on the head; thus, 頂一帽 *Maò yih ting*, signifies, 'one head-dress.'

72. *Tò* 朶 is applied to figures, flowers, and even to clouds; as, 雲朶一 *Yih to yuen*, 'a cloud.'

73. *Tho*, 絛 'a thread,' is applied to threads; as 絲五絛 *Seò se ngoo t'ho*, 'of silk five threads.'

74. *Tooi*, 對 'reply,' is applied to things described in pairs; as 對一環耳 *Irr hwan yih tooi*, 'a pair of ear-rings.'

75. *Tuon*, 端 'rectum,' is applied to pieces of silk, sattin, &c. as 端四緞南 *Nan twon se tuon*, 'Of Nan-king sattin four pieces.'

76. *Thuon*, 團 'circular,' is applied to things of a globular form, as 團一箇饅 *Man shyău yih t'hnon*, 'one loaf of bread.'

77. *Tuòn*, 段 'a cade,' is applied to parts or divisions; and hence to the parts of a discourse, and to affairs, thus 事段一 *Yih tuòn se*, 'one affair.'

78. *Wun*, 文 'bonum,' is applied to the copper money of the Chinese, thus, 與無文一 *Yih wun woo yu*, 'Do not give a mite.'

79. *Wy*, 尾 'a tail,' is applied to fishes; thus, 尾一魚鮮 *Syen yu yih wy*, 'one living fish.'

80. *Wán* 碗 is applied to basons, &c. as, 湯碗大一 *Yih tà wán t'hang*, 'one large bason of soup.'

81. *Shyòu*, 首 'the head,' is applied to odes, &c. as, 詩首一 *Yih shyou shee*, 'one ode.'

82. *Shing*, 乘 'riding,' is applied to sets of horses for a chariot, &c. as 乘十馬 *Mă shih shing*, 'of horses ten sets.'

83. *Shwang*, 雙 'double,' is applied to things commonly used in pairs; as, 雙一釧金 *Kin chŭh yih shwang*, 'of gold bracelets one pair.'

These include nearly every generic particle which the Chinese have in use. Respecting them it may be observed, that they in general *precede* the substantive with which they are united. They do not however apply to all the substantives in the language; the great body of substantives employed to describe mental objects, being scarcely affected by them.

II. *Compounds designating Rank, Profession*, &c.—Beside these prefixed to substantives, certain characters are occasionally *added* to substantives to form words descriptive of rank, profession, calling in life, &c. such are 人 *yin*, a man; 子 *tsé*, a son; 夫 *foo*, man, husband, lord; 手 *shyéu*, the hand; 匠 *tsyàng*, a mechanic; 工 *koong*, art, &c. Among these,

Yin, 人 'man;' is thus added to many substantives. In treating of the Gender, *Lin-yin*, a store-keeper; *Phoo-yin*, a cook or victualer, and *Tsyàng-yin*, a carpenter, have been already quoted from *Mung*. To these may be added, 人舟 *Chyeu-yin*, a boat or ship-man; 人伶 *Ling-yin*, a musician; 人僕 *Phoŏh-yin*, a domestic, a slave; with many others.

2. *Tsé* 子 literally 'a son,' is also added to certain substantives. It seems applied nearly in its literal meaning in 子天 *Thyen tse*, 'the

* See pp. 202, 203.

Son of Heaven,' the Emperor; in 子王 *wang-tsé*, 'royal offspring,' a term applied to the princes of the imperial family; in 子公 *koong-tsé*, applied to the sons of ministers of the first rank; and possibly in 子君 *kyoon-tsé*, (from 君 *kyoon*, 'a sovereign,' and 子 *tsé*, 'a son,') the term by which Confucius so often describes a virtuous man. But this does not seem precisely the case in 子夫 *foo-tsé*, which composes so important a part of the Chinese sage's name; to whom however it is not confined, as it is often applied to Mung, and indeed to his commentator, Chyu. This character also forms other compounds: 子才 *tsai-tsé* denotes a man of talent; 子士 *se-tsé*, a man of learning; 子弟 *teè-tsé*, a disciple, and also a younger son; 子門 *mun-tsé*, a door-keeper, &c. Nor is it restricted to men, it is applied in many instances to things inanimate; as 子桌 *chòh-tsé*, 'a table;' 子刀 *tao-tsé*, 'a knife;' 子房 *fang-tsé*, 'a house;' 子果 *kwò-tsé*, 'a fruit;'* with many others.

3. *Foo*, 夫 man, lord, &c. united with 大 *tà*, great, forms 夫大 *tà-foo*, the common appellative for a mandarine. It is also applied to the common occupations of life: thus, united with 農 *noong*, husbandry, it forms *noong-foo*, a husbandman; with 水 *shoói*, 'water,' it forms *shoói-foo*, a water-carrier; with 馬 *má*, 'a horse,' *ma-foo*, a groom, &c.

4. *Tsyàng*, 匠 'artificer, maker,' added to 木 *moŏh*, wood, forms *moŏh-tsyàng*, 'a carpenter;' added to 鐵 *t'hyĕh*, iron, it forms *t'hyĕh-tsyàng*, 'an iron-worker, or a blacksmith;' and with 鞋 *hyai*, shoes, it forms *hyai-tsyàng*, 'a shoe-maker,' &c.

* Those conversant with Hebrew will realize in this application of *tse*, something similar to that of בן, a son, in that language.

Several other characters might be mentioned, which are applied in the same way, but perhaps to a less extent. Such are 手 *shyéu*, the hand, which, added to 書 *shoo*, 'writing,' forms *shoo-shyéu*, a writer; to 水 *shóoi*, 'water,' *shóoi-shyéu*, a sailor; and to 快 *khwài*, speedy, *khwài-shyéu*, a public officer.——The character 丁 *ting*, strong, firm, added to 兵 *ping*, military, forms *ping-ting*, a soldier; to 壯 *chyàng*, firm, strong, *chyàng-ting*, a guard or watch-man; to 庖 *p'hao*, a place for cooking, it forms *p'hao-ting* a victualler; to 巡 *ts'hin*, 'to look around,' *ts'hin-ting*, an overseer; and to 家 *kya*, a house, *kyá-ting*, a domestic.———*Koong*, 工 art, also, united with 木 *mcŏh*, wood, forms *meŏh-koong* one working in wood," a carpenter;' with 畫 *hwăh*, 'painting,' it forms *hwăh-koong*, a painter; and with 漁 *yu*, 'fishing or angling,' *yu-koong*, a fisherman. It would be tedious to particularize every character thus applied; but it may not be improper to mention 親 *ts'hin*, 'relation, consanguinity,' &c. which is added not only to parents, as *foó-ts'hin*, father, and *móo-ts'hin*, mother; but to others also; thus, added to 外 *wài*, without, it forms *wài-ts'hin*, outward or distant relatives; and to 鄉 *hyang*, a town, *hyang-ts'hin*, a townsman, &c.

III. Another kind of compound consists of those *formed by a repetition of the same character*, of which one or two instances have been already given in treating of the adverbs. The character 巍 *wy*, 'high', lofty, is thus reduplicated by Confucius in commending *Yao's* government:

大 greater. 爲 was 天 heaven 唯 only 乎 巍 indeed 巍 Exalted

——" Exalted indeed! heaven alone surpassed." *Lun-yu*, vol. i.

In this sentence, the repetition of *wy*, the last character to the right, evidently augments the force of the adjective; which seems in general to be the object of this compound.

In some instances, however, a character thus reduplicated, expresses an idea somewhat different from the meaning it has when used alone. Confucius reduplicating, 悾 *khoong*, true, firm, solid, forms therewith an adjective signifying 'dull, stupid,' in the following sentence:

信 sin sincere.	不 puh not	而 iur and	悾 khong dull,	悾 Khong Dull

"*Stupidly dull*, and yet insincere." *Lun-yu*, vol. i.

In this sentence, as sincerity is supposed to be absent, the compound character is evidently intended to denote the dulness of stupidity, instead of the firmness connected with truth. Another instance occurs in Chung-tse's exhortation to his disciples on his death-bed, relative to the care they ought to exercise over both their minds and their bodies, from regard to their parents. It is the following quotation from the *Shee-king*:

薄 poh thin	如 yu as tho'	深 Shin a deep	如 yu as tho'	兢 king	} with ut-most care;	戰 Chyn	} With strong fear	詩 Shee The Shee
冰 ping ice.	履 lyŭ tread-ing on	淵 yuen abyss,	臨 lin on the edge of	兢 king		戰 chyn		云 yuen says,

—The *Shee* says, "(Walk) *with the greatest fear, with the utmost care*, as though swimming in deep waters, as though treading on thin ice." *Lun-yu*, vol. i.

In this sentence, the first compound, *chyèn-chyèn*, 'with fear,' is formed by reduplicating the verb *chyèn*, 'to fight;' and the second, *king-king*, 'with care,' by reduplicating *king*, 'to dispute, to litigate.' A reduplication, therefore, seems occasionally to express a meaning in some degree differing from that of the simple character, while it still has a remote connexion therewith.

IV. Beside these three kinds, a fourth often occurs in the Chinese writings, formed by uniting *two different characters nearly similar in meaning*, which compounds then form either substantives, adjectives, or verbs, as circumstances may require. These particularly deserve notice, as the two characters which form them are generally so far synonimous, that either of them would nearly express the idea conveyed. In the following observation of Chyu-hee, *tsih-ping* is used to express sickness:

病 ping sick. 疾 tsih sick. 有 yew having 其 kee his 恐 kheung fear 惟 Wy (They) alone

—("The parents) alone fear the son's having *sickness*." *Chyu-hee.*

But though a compound is here found to express 'sickness,' the text which forms the basis of this comment expresses the same idea by *tsih*, the first of these characters; as,

憂 yew anguish. 之 tche 's 疾 tsih sickness 其 kee his 惟 wy alone (feel) 母 moo and mother 父 foo The father

—"The father and mother alone feel the anguish of his *sickness*." *Lun-yu*, vol. i.

Two synonymous characters being thus united, it seems natural to enquire on what principle. That the compound thus formed is generally intensive, will admit of little doubt; but in what way, is the question. Does one character become in reality an adjunct to the other, as in 'mortal sickness?' In certain instances, perhaps, traces of this may be found in these compounds. The Latin Chinese dictionaries render *tsih*, the first character in the compound just mentioned, by *infirmitas*; and *ping*, the last, by *morbus*; were one of them therefore deemed an adjunct, the compound would admit of being translated, 'morbid infirmity, or disease.'

In the following sentence from the *Koo-wun*, one of these compounds is used in the sense of a verb:

懼 *kyu* dread(him.) 畏 *wy* fearing 戚 *tsih* relatives 親 *tshin* parents 則 *tsih* then 貴 *kwy-koo* nerable 富 *Foo* Rich

"If a son be rich and honorable, the parents and relatives *fear* him."

Koo-wun, vol. iii.

In this sentence, the verb 'fear' is a compound formed of *wy*, 'to fear,' and 懼 *kyu*, 'to fear or dread.' This instance may therefore remind us of the Hebrew idiom, 'they *feared a fear*,' or 'they *in fearing feared*:' but of these compounds the reader must be left to form his own opinion; the Chinese unite the characters, but of the principle on which they are formed, they say little more than that one of the two characters is often euphonic.*

* It is not improbable that this may be the case in some instances; but whoever will take the trouble of examining a few of these compounds, and the single characters as respectively applied, will feel himself unable to rest satisfied in every instance with this easy solution.

V. A fifth kind of compounds are those formed *of two characters differing from each other in meaning.* These, in many instances, form a substantive different in meaning from them both: they however, though numerous, require little more than a bare mention. To this class may be referred that *well-known compound* by which the Chinese describe the empire of their sovereign: *Thyen-hyà,* formed of 天 *Thyen,* heaven, and 下 *hyà,* 'underneath,' as well as that other compound for China, no less geographically just, *Choong-kwŏh,* 'the middle country;' from 中 *choong,* 'the middle' and 國 *kwŏh,* 'a country.' In the choice of these compounds, however, the modesty of the Chinese has taken care that they should be such as speak their own meaning. Others of this kind are, 執鞭* *chih-pyen,* 'holding the reins,' used by Confucius to signify the employment of a groom; and *khwy-kyu,* used by Mung to denote 'rule, regulation;' which is formed of, 規 *khwy,* 'a circle,' and 矩 *kyu,* 'a square.' Many others might be added; but this brief idea of them may suffice, as they belong rather to the Dictionary than the Grammar of the language.

These include most of the compounds formed by the union of merely *two.* To these compounds might be added those formed to express an agent, an object, an adjunct, &c. but these enter so deeply into the language, that were we to place them here, we should bring nearly the whole of the syntax under the head of Compound Words. It seems better therefore to refer them to the syntax of the various parts of speech which they compose; to which we now proceed.

* See *Lun-yu,* vol. i.

Remarks on the Syntax of the Nouns, Pronouns, Verbs, &c.

It will be obvious, that while few of the rules which form the syntax of other languages, can be applied in Chinese, those which are founded on the agreement of the terminations marking the case, gender, and number of Nouns, can have no place therein; as where these do not exist, there can be no room for the application of the rules to which their existence has given birth. *Position*, which in Chinese supplies the place of termination, forms of course the basis of Chinese Syntax, which necessarily reduces this part of Chinese grammar, so copious in other languages, within a very narrow compass. It may perhaps be advantageous, if in examining the syntax, we pursue the method observed in treating of the various parts of speech, and begin with a few remarks on,

The Substantives.—To some perhaps, it may appear strange to talk of what *constitutes* a substantive; it is however certain, that in Chinese, many characters become substantives by position; and if *position* in Chinese supplies the place of *termination* in other languages, there is in reality no greater impropriety in pointing out the position which constitutes any character, a noun, or a verb, than in describing a noun by its ending in *or-oris*, &c. As position however, results from the situation of *other* characters, it is useless to talk of it while a character is considered as standing *alone*; and hence this part of Chinese grammar necessarily forms part of its *Syntax*. Should any one question whether any remarks on this subject be at all necessary, it may be replied, that although one determined to persevere, may, through a long course of reading, easily ascertain when a character occurs in

the sense of a substantive, and when it has the force of a verb, a few hints on this subject may save a beginner much labour and perplexity. It is however of greater importance that these be *just*, than that they be *numerous*: what is omitted, diligence may discover, but a wrong direction adds to the labour of discovery, that of treading back the ground already trodden. Keeping this in view, we proceed to the examination of the subject.

1. It may be proper to begin with observing, that *there are many substantives which are seldom or never used as verbs*; such are 人 *yin*, 'man;' 日 *yih*, 'a day;' 民 *min*, 'people;' 國 *kwŏh*, 'a country;' 父 *foò*, 'father;' 母 *moò*, 'mother;' 馬 *má*, 'a horse;' 犬 *khyúen*, 'a dog,' &c.* These therefore discover themselves at first sight. Those which become substantives by position, are such as occur also in the sense of adjectives, or verbs; but to those acquainted with grammar, it will be evident, that there are two positions which give a character the force of a substantive, its being connected with a verb either as its Agent or Object, or with a prepositive character performing the office of a case: in a word, its being connected either with a verb; *directly* or *obliquely* for how can a substantive stand alone? Separately from this connection, however, (the vocative excepted, which in Chinese is confined almost wholly to names), scarcely a character can be found performing the office of a substantive. Hence it will follow, that,

2. *A character though itself a verb, has the force of a substantive by its becoming the Agent to a verb.*—It may also be observed, that the

* In this respect, the English language exceeds the Chinese in flexibility; to man a ship, to people a country, to dog a thief, are expressions by no means foreign to the genius of the English language.

Agent almost invariably precedes the verb, whether negative or positive, scarcely an instance occurring of the verb's preceding the agent, as such a position would in general destroy its being a verb. If therefore, a character, neither a negative nor an auxiliary, precede a verb, it has generally the force of a substantive. Confucius extolling *Yoong-moo tse* for his consummate art in appearing to possess knowledge adapted for governing, when the country was in a state of peace, but appearing ignorant when it was in a state of disorder, says,

也 *yay*	可 *khŏ* capable	愚 *yu* ignorance	也 *yay*	可 *khŏ* can be	其 *Khee* His
	及 *kih* of being attained.	不 *poih* is not	其 *khee* his	及 *kih* attained	知 *cheè* knowledge

"His *knowledge* may be attained, his *ignorance* cannot be attained."

Lun-yu, vol. i.

In the first clause of this sentence, *cheè*,* 'to know,' which precedes the verb *kih*, 'to be attained,' acquires the force of a substantive, by its being the agent to the verb; and in the second clause, *yu*, which in a former part of the sentence occurs as the adjective 'ignorant,' becomes a substantive by its preceding the latter verb *kih* as its agent. It may farther be remarked, that the agent in the first clause precedes the auxiliary *khó*, as well as the verb *kih*; and that in the second, it precedes also the negative *poih*.

3. *A Character though a verb, has the force of a substantive when it becomes the Object of another verb.* This is the case with the verb *hyŏh*,

* In this case the character often changes its tone; as cheè here changes its natural sound for the grave accent.

'to learn,' in the following reply of Confucius to *Ngai koong* when enquiring whether any among his disciples loved learning.

學 *hyŏh* learning. 好 *haò* esteemed. 者 *chày* that 回 *hooi* 顏 *Yen* Yen. 有 *yèw* I had

———"I had a *Yen-hooi*, who loved *learning*." *Lun-yu*, vol. i.

In this sentence *hyŏh*, though generally a verb, being the object of the verb *haò*, 'to esteem, or love,' has of course the force of a substantive.

4. *A verb's being connected with a Prepositive character, gives it the force of a substantive.* Of this, examples may be seen by turning to the prepositions which perform the office of the various cases.* That the juxta-position of these prepositives should thus render a character a substantive, seems as reasonable as that the addition of *ν*, *ις*, &c. to *φιλ*, should form a substantive, while *ειν* added to the same syllable would render it a verb.

The difficulty, however, of recognizing single characters as substantives, when thus connected with a verb, is not great; even though they be such as frequently occur themselves in the sense of verbs. If *ngai*, 'to love,' be found connected with a preposition, or an adjective, as '*by* love,' '*from* love;' '*his* love,' '*great* love,' &c. it will be instantly recognized as a substantive; nor will it be more difficult to identify it as a noun when found in connection with a verb either as its agent or object. "Love *constrained* them," or 'they *discarded* love,' are sentences which in English would at once discover 'love' to be used as a noun, instead of a verb. The difficulty

* See from p. 223 to p. 250

to a *Tyro* in the Chinese language, arises from the various Compounds which occupy the place of substantives, and which often contain ten or twelve characters. An examination therefore, of these, which like substantives, became the agent or the object of a verb, or connect themselves with the various prepositive characters, may throw much light on the nature of Chinese Syntax.

Nouns of Agency, &c. formed by the particle 者 *tchyéa, and by the Genitive particle.*

The Nouns thus alluded to, are of two kinds; those formed by the particle *tchyéa*, and those formed by the Genitive particle, which we shall examine in succession. These formed by adding *tchyéa* to an adjective or a verb, or even to a sentence, have been already mentioned p. 200; but they deserve a more particular examination. The simplest of them is formed by adding *tchyéa* to an adjective, or a verb, of which the following sentence exhibits two instances:

仁 yin virtue. 利 li deems 者 tchyéa it 知 chee the know. 仁 yin virtue; 安 ngan rests in 者 tchyéa man, 仁 Yin The virtuous

"*The man* thoroughly *virtuous*, rests in virtue; *the man who knows virtue*, deems it the highest gain." *Lun-yu*, vol. i.

In this sentence *tchyéa* aded to *yin*, (here an adjective), forms, 'the virtuous man;' and added to the verb *chee*, 'know,' it forms a compound equivalent to

'the man knowing' virtue. This compound has some affinity to words formed from English verbs by adding the termination er; as, the read-er, the lov-er, &c. &c.

6. The next advance in these, renders the Noun of Agency compound: it is, *that of adding occasionally a Negative Particle.* Confucius characterizing one who thoroughly abhors evil, says,

其 kee his	者 tchyéa	使 shée permit	仁 yin virtue	者 tchyéa	惡 Oŏ The hater of
身 shin person.	加 kya to approach	不 poŏh not	矣 ee :	其 kee he	不 poŏh not
	乎 hoo to	仁 yin iniquity	不 poŏh He does not	為 wy practises	仁 yin iniquity

"The hater of evil, he is the virtuous man: he does not permit evil even to approach his person." *Lun-yu*, vol. i.

Here *tchyéa* added to *poŏh-yin*, in the sixth and seventh line, from the right, forms a compound which denotes, 'evil,' or, 'the opposite of virtue.'

7. But the compound formed by *tchyéa* often *includes a verb with its object.* Of this, the sentence just quoted, furnishes an example. In the first two lines from the right, the verb *oŏ*, 'to hate' and its object *poŏh-yin*, receiving *tchyéa*, forms a compound equivalent in force to 'The man *hating iniquity*,' which then becomes the agent to the substantive verb.

8. Instances may be farther adduced *of a sentence which contains several verbs with their objects, being thus united to form a compound.* In the sentence quoted p. 200, such a compound occurs as the Agent to a verb.

士志於道而恥惡衣惡食者未足與議也

"*The man of letters directing his attention toward the Way, but ashamed of mean clothing and coarse food*, is as yet incapable of conversing thereon." *Lun-yu*, vol. i.

In this sentence the first clause, *Sè tcheè-yu taò*, 'the man of letters directing his attention toward the path,' is united by the conjunction *irr* to the latter clause, *chheè ngŏh ee ngŏh shih tchyea*, 'ashamed of mean clothing and coarse food;' and the whole receiving *tchyéa*, becomes the agent to the negative verb *poŏh-choŏh*. The following declaration of the Chinese sage, exhibits a sentence as the Object of the verb, scarcely less complex:

吾未見能見其過而內自訟者也

"I have never yet seen *the man able to discern his fault, and inwardly reprove himself*." *Lun-yu*, vol. i.

In this sentence the two clauses, *nung-kyĕn khee-kwò*, 'able-to-see-his faults,' and *nooi tsè tsoòng*, 'inwardly reproving himself,' united by a conjunction by *tchyéa*, are formed into one compound which then becomes the object of the verb *kyĕn*, 'to see.' The compound would literally be, 'I have never yet seen ...n-able-to-discern-his-faults-and-inwardly-self-reproving

person.' Thus are sentences containing various clauses, formed into one compound, by the addition of *tchyèa*; and then made the agent or the object of a verb. In the same manner might three or four sentences be united *ad libitum* to form the agent or the object of a verb, or unite with a prepositive character.*

Nouns formed by the Genitive Particle.—The nouns both simple and compound which are formed by the Genitive particle, also deserve the notice of the student. It is proper to observe here, that in Chinese, as well as in other eastern languages, the genitive has much of the nature of an adjective, being often used to characterize some person or thing. This indeed is the case often in the English language; thus, 'the pleasures of virtue,' are, 'pleasures the grand ingredient in which is virtue;' and St. Paul's *ἁγιωσύνης τῆς ἀληθείας*, 'holiness of truth,' means simply 'true holiness.' This characterizing of persons or things, we shall find a chief object of the genitive in Chinese. But to return;

9. One of the simplest applications of the Genitive particle is, *that of its communicating the force of a substantive, to an adjective or an adverb.* The following remark of Confucius furnishes an example:

養 yang to support parents. 能 nung ability 謂 wy esteemed 是 shee is 者 tchye 孝 hyau piety 之 tchee 's 今 Kin The present age

"The present (age's) *piety* is deemed, merely supporting (parents)."

Lun-yu, vol. i.

* It is scarcely necessary to say, that these compounds express Things as well as Persons.

Here the genitive particle *tchee*, uniting with *kin*, 'now,' gives it the force of a substantive; the sentence being literally, 'the (*now's*, or) present age's piety.'

10. The Genitive particle is also *thus applied to an adjective and a substantive united.* The following is an instance,

具 kyu fitness 不 puh Not 無 woo has nothing 體 the body 士 sz possessor, 之 tchee 's 德 tăh virtue 成 Ching Perfect

"The man *of perfect virtue*, has nothing in life for which he is not fitted."

Lun-yu, vol. i.

Here the genitive particle is added to *ching-tăh*, 'perfect virtue,' to which it appends the substantive 'master, possessor,' &c. the sentence being literally 'the perfect virtue's possessor.' Of this application of the genitive particle, numerous instances might be given.

11. It is, farther, added to a *verb and its object*; as in the following sentence;

密 mih which is incessant. 功 kung endeavour 之 tchee 's 養 yang in vigour 存 tsüen preserving 後 hyu ward 然 Yen After-

——"Then his *endeavour to preserve virtue in full vigour*, is incessant."

Lun-yu, vol. i.

Here *tsyuen*, 'to preserve,' receives the genitive particle, which transforms it into an active participle. The sentence is literally, 'his *preserving-virtue's* endeavour.'

12. This particle is moreover *added to certain of the parts of speech united*. *Chyn-hee* describes the study of the *Ee-king*, as,

理 之 長 消 禍 福 乎 明

"Rendering clear the causes of *happiness, misery, decay, prosperity.*"

Lun-yu, vol. i.

In which sentence, the genitive particle *tchee*, uniting the four Substantives, *happiness, misery, decay, enlargement,* appends to them the substantive *lee*, cause, &c. thus: 'Rendering clear happiness,-misery,-decay,-prosperity's causes.'

The following example exhibits a number of Verbs as thus united. In the sentence just quoted, the commentator proceeds, 'rendering clear,'—

道 之 亡 存 退 進

—"The way of *advancing* and *receding*, of *preserving*, and *losing*." *Ibid.*

Here the genitive particle, uniting the verbs *tsin*, advance; *thoöi*, recede; *tsyuen*, preserve; *wang*, lose, imparts to them the force of verbal nouns: thus; 'rendering clear advancing,-receding,-preserving-losing's way.

13. The following sentence exhibits various parts of speech as thus united by the genitive particle :

子張問自此以後十世之事可前知乎

子張 *Tsé-chang* Tsé-chang, 問 *wun* asked, 自 *tsè* From, 此 *tsé* this, 以 *eé* reckoning, 後 *hyèu* here-after, 十 *shih* ten, 世 *shee* ages, 之 *tchee* 's, 事 *tsé* affairs, 可 *khó* can they be, 前 *tsyen* fore-, 知 *tchee* known, 乎 *hoo* ?

"Tsé-chang enquired, Can *affairs from* this *time to ten future ages* be fore-known?"

Lun-yu, vol. i.

In which sentence we find the genitive particle added to a compound including the preposition *tsè*, from ; the adjective, *tsé*, this ; the verb *eé*, to reckon ; the adverb *hyèu*, hereafter ; the numeral *shih*, ten ; and the substantive *sheè*, age. Literally rendered, it would be, 'from-this-reckoning-ten-future-ages' affairs, can they be fore-known?'

14. The genitive particle has however a still farther effect ; while it unites in one compound the characters to which it is affixed, *it imparts to any number of characters which it may affix, the force of a Compound.* The following sentence includes a compound of this kind containing no less than seven. Commenting on a sentence of the sage's, *Chyu-hee* says,

而又歎人之莫肯用力於仁也

而 *Irr* And, 又 *yeu* also, 歎 *t'han* wondered at, 人 *yin* men, 之 *tchee* 's, 莫 *moh* not, 肯 *khing* wishing, 用 *yoong* to apply, 力 *lih* strength, 於 *yu* to, 仁 *yin* virtue, 也 *yéa*.

———"And he also wondered at men's *not wishing to apply their full strength to virtue.*"

Chyu-hee on *Lun-yu*, vol. i.

Here the last seven characters *affixed* by the genitive particle to the substantive *yin*, 'men,' form a compound having the force of a substantive. Compounds of this kind are far from being unfrequent.

15. It may be proper to add, that the genitive particle, further, connects with a sentence (which it then forms into a compound) the circumstances of time, place, &c. The commentator having occasion to mention, relative to Confucius, the time wherein it was proper for him to worship, has this sentence; 時之祭當己言 *Yen kée tang ts'hee tchee shee*; literally, He describes 'his-own-ought to-worship's *time*;' in which the genitive particle, uniting the characters descriptive of the action, affixes thereto the *time* of the action. It, in the same manner, affixes the characters used to connect circumstances of place; to which it may be added, that the postpositions, 中 *choong*, in; 內 *nooi*, within, &c are affixed to a substantive or a compound in the same way.

16. In conversation the genitive particle 的 *teè* is generally used instead of 之 *tchee*; but its application in the formation of these compounds, as far as they are admitted into conversation, is precisely the same. Such then are the Compounds formed in the Chinese language either by the particle *tchyea*, or the application of the genitive particle; in which, and the Compound Words before mentioned, the accurate Sungskrit scholar will be able to realize the chief rules for *sumas*, or 'compound words,' in that ancient language. When we consider that these compounds include the *agent* and the *object* of a verb, the *instrument* by which an action is done, the *cause* from which it flows, together with the substantive or compound *receiving* the genitive particle, and that which *is affixed* thereby, it will appear how deep-

ly they enter into the Chinese language, particularly if we also recollect, that each may embrace almost any number of characters at the will of the writer. The importance of forming a just idea of them, therefore, may apologize for the minuteness with which they have been described; as, when a student can ascertain with precision where these compounds begin and where they terminate, the agent, the object, the instrument, the cause of an action, &c. will be at once clear to him, and he will have surmounted the chief difficulties in the Chinese Syntax.*

17. It will have been remarked by the reader, that in all the instances which have been adduced, the character intended for the genitive *precedes that governed thereby.* This is invariably the case with the genitive, which circumstance is often useful in ascertaining that case when the particle is omitted, by no means an unfrequent circumstance in the standard works of the Chinese, as has been already hinted.† It is indeed a fact, that, in respectable compositions, *whenever two genitives follow each other, the genitive particle of the former of them is constantly omitted.*

18. By the same principle *are Nouns governed which are placed in*

* This will be evident if we consider the difference which the addition of the connecting particle makes in a sentence: take for example, a sentence of ten or twelve characters with the connecting particle at the end; if the student does not advert to this circumstance, he will naturally consider all the verbs, &c. as performing their proper office, and attempt to translate them accordingly. After labouring thus through the whole compound, and attempting in vain to make out the sense of his author, he looks to the end of the sentence, and perceives that the whole is a compound, connected with some verb! This banishes all obscurity, and renders his author interesting in the highest degree.

† See p. 223.

Apposition : if a man be described by his office, the office is first mentioned as the adjunct to the person, and then the person ; thus,

三家魯大夫孟孫叔孫季孫之家也

"The three houses, those of *Loo's* mandarines, *Mung-tsun*, *Shuh-tsun*, *Ke-tsun*." Comment on *Lun-yu*, vol. i.

Here, *Loo*, the country in which the office is held, is first mentioned ; then the rank, *tà-foo* ; and lastly, the persons by name.

19. The same principle also regulates *the time which marks any event*. In sentences of this kind, the year or the season precedes, the month follows, and then the day. Thus in the sentence quoted p. 319, it is said, 'in the *winter*, on the tenth *month's* first *day*, the sun suffered an eclipse.'

20. *Adjectives*.—Relative to Adjectives there is little remarkable. The principle already noticed, that of placing the adjunct before the object to which it is attached, *causes the adjective generally to precede the substantive*. Of this, so many instances appear in the examples already quoted, that it is needless to adduce more. If in certain cases the adjective be found to follow the substantive, in most of them it will also be found, that the substantive verb, or the verb 有 *yèu*, 'to have,' is understood ; generally for the sake of emphasis

21. Those adjectives, which include more than one quality, are almost constantly formed by annexing the genitive particle to the qualities mentioned; and adding thereto *yin*, a man. Thus, instead of saying, 'a wise and good man;' the Chinese would say, 'a man of wisdom and goodness;' or more literally, 'wisdom-goodness's man.' But this manner of forming adjectives has been already noticed.*

22. *Pronouns.*—In the Pronouns, there is little worthy of remark. The sparing manner in which the Relative Pronoun is introduced, however, deserves notice: it is indeed a prominent feature in most of the languages of India. Where the English would introduce 'he who,' the Chinese either have recourse to the demonstrative pronoun, or, forming the action ascribed to the person into an adjunct, affix thereto the genitive particle; thus, 'the man who does business of this kind,' they would express by, 人的事樣這做 *Tsò chyèa yàng sè tcè yin*, literally, 'The doing-this-kind-of-business man.'

23. The best Chinese writers have however a mode of introducing the Relative which Europeans might be ready to deem superfluous. Instead of simply introducing the Object; as, 'I desire fish;' they would introduce the *Relative;* thus, 也欲所我魚 *Yu ngó só yoöh yéa;* 'Fish, (is) *what* I desire.'† Thus also a butcher replying one day to his prince who was admiring his art in separating so nicely the various parts of a bullock, instead of saying, 'I approve a right method,' says, 也道術好所之臣 *Chhin tchee só haò tchyéu, taò yéa,* 'That *which* the servant approves (is) a right method.'‡

* See p. 270. † *Meng*, vol. ii. ‡ See *Kong-tsze*, vol. iii. Chhin, literally, 'the servant;' for this substitution of chhin for the personal pronoun, see p. 553.

24. A peculiarity is observable in the application of the Demonstratives 是 *shèe*, 'this,' 此 *tsé*, 'this,' &c. These in Chinese refer to *something already described*, instead of *something which follows*. While in the European mode, the demonstrative would precede its adjunct in a sentence like the following, 'A man *of this* description, would be equal to the sage, namely, one who, if an evil act would obtain the empire of the world, would refuse to perpetrate it;' the Chinese after saying 'If by doing one evil act, a man could obtain the empire of the world, he still refused to do *it*,' would add, '*this* man would equal the sage.' In the genuine Chinese style, therefore, '*this*' seldom refers to a person or thing following; but almost constantly to some person or thing previously described.

25. *Verbs*.—Respecting Verbs much has been anticipated in treating of the agent and the object. If, as it is marked by no termination, any should ask, how a character can be known to be a verb, when the same character may be *also* a substantive or an adjective? it may be replied, that as position gives it the force of a verb, by its position may it be known to be such. It is then, *a character's having an Agent either expressed or implied, which marks it a verb*. That this is the case may be seen in a sentence already quoted, 'The man already virtuous *rests* in virtue; he who knows it, esteems it the highest gain;' in which sentence, *ngan*, 'rest;' and *loè*, 'profit,' become verbs, preceded by their agents *yin tchýea*, and *cheè tchyéa*.

26. But while a character's having an agent renders it a verb, it must be acknowledged that in the standard works of the Chinese, *the agent is often omitted*. The following is one instance among many :

子曰見賢思齊焉見不賢而內自省也

"*Tsee says, If you see virtue*, desire to equal it; *if you see vice*, retiring within, examine yourself." *Lun-yu*, vol. i.

Here the phrase, *kyen hyèn*, '*seeing* virtue,' or, 'if you see virtue,' or, 'when you see virtue,' contains within itself the agent to the verb *se*, 'desire.' This mode of construction, wherein the agent is included in the verb, or rather in the Participle Absolute, deserves the close attention of the Chinese student; as it is common in the standard writings of the Chinese, and forms one of the difficulties of the language. Another remarkable instance of the omission of the agent occurs in the following declaration of the Chinese sage:

道不行乘桴浮於海

"*My* way does not gain ground: ascending a raft (I) will go over the sea."

Lun-yu, vol. i.

Here no character is used to express either the personal pronoun, or the agent to the verb; both are left to be inferred from the context and connection. This is a difficulty, however, which perseverance in study will enable any one to surmount.

27. In certain instances the agent is continued from a considerable distance, when another agent does not interfere: Thus in this sentence,

之 *tchee* him. 妻 *tshee* he married 子 *tsi* daughter 其 *khee* his 以 *Ee* With

——" With his daughter he married him." *Lun-yu*, vol. i.

The agent is divided from the verb *tchee*, 'he married him' by no less than twenty characters, the sentence standing thus: *Tsee*, (said of *Khoong yea-chang*, 'He is worthy of marriage; though he was in prison, it was without any crime on his part:) with his brother's daughter, (he) married him.'

28. The Object in active verbs is always expressed. It however does not always *follow* the verb; it *occasionally precedes it;* which is perhaps the chief instance of inversion that the language furnishes. In the following sentence, the Chinese sage, addressing his disciple *Choong-koong*, whose father was a virtuous man, says:

舍 refuse 川 rivers 用 to use 欲 men wish, 角 horned 騂 colour 之 犁 party coloured

諸 其 山 勿 not 雖 altho' 且 and 子 牛 cow

" *The offspring of a party-coloured cow, if suitable in colour and horns,* although men chose to deem worthless, still would the mountain and river gods reject?"

Lun-yu, vol. i.

Here the object, 'the offspring of a party-coloured cow,' precedes the verb

shyea 'reject.' This, however, is far from being a frequent mode of construction.

29. The best Chinese authors often introduce the *Object first*, and place after the verb a relative referring thereto. The sage speaking of his disciple *Yao*, says,

千	Tshyen	A thousand
乘	Shing	chariots
之	tchee	(*)
國	koh	country
可	khŏ	may be
使	shee	employed
治	chee	to regulate
其	khee	its
賦	foo	finances;
也	yea	
不	puh	I do not
知	chee	know
其	khee	his
仁	yin	virtue.
也	yea	

"*A country producing a thousand chariots*, he may be employed to regulate *its* revenues; but I am not certain that he possesses genuine virtue." *Lun-yu*, vol. i.

Here the *object*, 'a country producing a thousand chariots,' is first introduced merely for the sake of its becoming the antecedent to the relative *its*.

30. The *End* for which an action is done, expressed in English by 'that,' in Latin by *ut*, and in Greek by ἵνα, the Chinese express in various ways. In some instances they substitute an appropriate verb or participle, as in the following sentence, 子張學干祿 *Tse-chang hyŏh kan lŏh*, 'Tse-chang learned, seeking a public appointment to office.' In this sentence the idea which might have been expressed by 'that he might obtain,' is expressed by the active participle *kan*, 'seeking.'

31. The End is, occasionally expressed by inserting the verb 以 *ee*,

before the verb expressing the action. On the sentence just quoted, *Chyu-hee*, observes respecting the Chinese sage's advice to his disciple,

言此以救子張之失而進之也

"He said this, *for the sake of* correcting Tse-chang's fault, and urging him forward." Comment on *Lun-yu*, vol. i.

Here the end in view is marked by prefixing *ee* to the infinitive, which, uniting therewith forms a phrase which has nearly the force of the gerund in *di*, 'for the sake of correcting.'

32. Often however a Causal verb is employed for this purpose: an instance occurs in the following sentence, which relates the step taken by the Chinese sage to make a worthless man sensible of his contempt of him:

孺悲欲見孔子孔子辭以疾將命者出戶取瑟而歌使之聞之

"*Yu-py* wishing to see *Khoong-tse*, he excused himself as being sick. His servant having scarcely gone forth with this reply, he took a harp and began singing *to make* Yu-py hear him." *Lun-yu*, vol. ii.

Here the end for which the Chinese sage took the harp and sung, is expressed by prefixing the causal *shee* to the infinitive *wăn*, 'hear.'

33. There is a peculiarity worthy of notice in the use of the verbs 出 *chyŭh*, 'to go forth;' 來 *lai*, 'to come,' 得 *tŭh*, 'to get,' &c. as they are often united with other verbs in conversation, and in familiar compositions; thus 出說此如然偶 *Ngyéu yen yu tsé shyŭh chyŭh*, 'at once he thus spake:' literally; at once he thus *spake out*.' *Lai* 來, 'to come,' occurs in this sentence, 來看今如 *Yu kin khàn lai*, 'I now observe;' literally, '*looking* is now *come*.' *Tŭh* 得, 'to get,' occurs in sentences of this kind, 得聞曾不 *Poŏh ts'hăng wăn tuh*, 'I have not yet heard;' literally, 'I have not yet *got* to *hear*.' 到 *Taò*, 'to arrive at,' is another of those verbs. 到知不我 *Ngó poŏh chee taò*, 'I do not know;' literally, 'I have not *arrived* at *knowing*,' is frequent in conversation, in which these compound verbs are chiefly used, few instances of their being thus compounded, occurring in their standard works.

34. *The Particles.*—Among the particles the Adverbs first demand our attention; relative to which it may be observed, that the principle which so evidently pervades the Chinese language, that of placing the adjunct before the object to which it belongs, is visible in the adverbs, which indeed bear nearly the same relation to the verbs, as the adjectives bear to the nouns. These therefore, particularly Adverbs of Likeness, almost constantly precede the verb to which they belong. Of this numerous examples may be given; a sentence already quoted, furnishes one:

交 kyao hold friendship. 人 yin men 與 yu with 善 shyen virtuously. 仲 chong chong 平 p'hing p'hing 晏 An An.

"*An-p'hing-chong virtuously* conducted himself in his intercourse with men."

Lun-yu, vol. i.

In which example the adverb *shyen*, 'virtuously,' precedes the verb *kyao*, 'to hold intercourse with.' This is the case also with Adverbs of Number, and of Time, as in a sentence already quoted; 行後而思三子文季 *Kee-wun-tse sàn tse irr hyèn hing*, '*Kee-wun-tse thrice* reflected *and then* acted.' And often with Adverbs of Place, as 坐裏這 *Chyèa lée tsò*, '*In this place* sit,' &c.

35. Two Adverbs of Negation, infer a strong positive, as in the following sentence: the author of the *Ta-hyoh* recommending experience as a means of increasing knowledge, says of it, 矣明不無 *Woo pooh ming eè*, —'there is nothing which it does not render clear;' in which sentence the negative *woo*, uniting with *pooh*, forms a strong positive. Of this kind many examples have already appeared in this work.

36. There is something singular in the union of the negative 未 *wy* with the adverb 前 *ts'hyen, before*. In English we describe a prior transaction by, 'they exemplified their words *before* speaking them;' in Bengalee, by 'they *not having spoken* their words, exemplified them.' But the Chinese, in the following sentence, retain both the adverb of priority, and the negative;

前 *tseen* before. 之 *chee* 's 言 *yen* speaking 未 *wy* not yet 於 *yu* in 之 *chee* their words 行 *Hing* They exemplified

("The ancients) exemplified their words *before* they uttered them."

Lun-yu, vol. i.

Which if translated literally, would be '*before* they had *not* uttered them:' it however means no more than, 'prior to their uttering them.'

37. Relative to *Prepositions*, little requires to be added. It has been already said, that they all render the character a substantive with which they are joined, although it be used in other instances as a verb. Nor does the verb thus rendered a *substantive*, always become a verbal noun: 知 *chee*, 'to know,' preceded by a preposition, is not the verbal 'a knowing;' but the substantive 'knowledge.' Of the *Postpositions*, it has been already said, that they are affixed to substantives, both simple and compound, by the genitive particle either expressed or understood; more commonly the former, but often the latter, in writings where conciseness is studied.

38. *Conjunctions.*—Of Conjunctions it may be observed, that the Copulatives are sparingly used in connecting *single words*, whether adjectives or substantives. In the example quoted page 530, the reader will find that the three names, *Mung-suen*, *Shoŏh-suen*, and *Kee-suen*, have no copulative to connect them, as in English, not even in the last member. Of this omission of the Copulative, numerous examples might be adduced.

39. *Enclitic Particles.*—At the end of a sentence the conjunction 而

irr, 'and,' is often followed by the character 已 *eé*, really the verb 'to cease.' This phrase, if literally translated, would therefore mean, 'and cease;' but it generally communicates to the sentence the force of, the adverb 'alone.' On a saying of *Woo-wang's*, already quoted,* that he had ten men able ministers, the Chinese sage, remarking that the former dynasties were fruitful in great men, still adds respecting *Woo-wang's* ten able men, that,

已 no more. 而 and 人 men 九 and nine 焉 *yen* indeed 人 *yin* man 婦 a wo- 有 He had

"He had one woman, and *only* nine men." *Lun-yu*, vol. i.

In which sentence the force of the adverb 'only,' is communicated by the phrase *irr ee*, at the end of the sentence.

40. There are besides, certain particles placed at the end and occasionally in the midst of a sentence. Such are 矣 *eé*, 也 *yea*, the pronoun 爾 *irr*, and 耳 *irr*, the ear. But these, like certain of the Greek particles, though they impart to the sentence a degree of force, and even of elegance, are yet scarcely capable of being translated by any English word.

These comprize the chief remarks on Syntax which have occurred to the author. In them the reader will find the Chinese language recognizing, in a way peculiar to itself indeed, but still recognizing, the same principles which pervade the syntax of other languages; nor will the peculiarity of the Chinese written character be found to involve any essential variation, when it shall become familiar to the student.

* See p. 301.

Of Punctuation.

The Chinese are not wholly ignorant of Punctuation ; but they practise it to a much less extent than Europeans, and indeed treat it in a different manner. It is evident from the examples already given, that they express Admiration and Interrogation by the use of characters : their Punctuative Marks are therefore of two kinds ; such as express Interrogation and Admiration, which are characters coeval with the written language ; and certain punctuative marks more modern, and held in less estimation.

The 讀 *tyeu*, the smallest of their stops, is either an opake or an open dot, to which it is essential, that it be placed in the *mid space* underneath the character. It has nearly the force of our Comma ; greater it can scarcely have, when it is often placed between the agent and the verb.

The 句 *kyü* (literally 'a clause,') is an open dot, placed on the right edge of the line. It distinguishes the various clauses of a sentence ; but these are often such as we should mark with a comma : the Chinese, however, have no other means of marking those which we should mark by a Semicolon, or a Colon. To the conclusion of a sentence, no point is deemed necessary like our Period ; this the Chinese deem sufficiently evident from the structure of the sentence. The following example exhibits these two points as accurately placed as we find them in general :

惡 *ngok* evil wish.	矣 *ee* indeed	於 *yu* be toward	苟 *kyiu* if	子 *Tsz* Tsee
也 *yé*	無 *woo* no	仁 *yun* virtue,	志 *tche* the mind	曰 *yuĕh* says,

"Tsee says, If the mind be toward virtue, it retains no evil."

On these however, the Chinese lay a much less stress than on the characters which express Interrogation and Admiration; the latter are never omitted, while the former are, often. In the prefaces to their works, &c. they are seldom added: the present copies of their standard works are thus pointed; but with no great accuracy.

To mark a new Section, and sometimes a Paragraph, the Chinese employ a small circle agreeing with the size of the type.

Although the Chinese have no Capitals, they have methods by which they sufficiently distinguish Names. To mark the name of a Person, they draw a stroke to the right of all the characters which form the name: to mark the name of a Country, Province, &c. they enclose the characters expressing it within a circular mark, which becomes oblong if it include two or three characters. In the Imperial Dictionary, the authorities, &c. quoted are thus inclosed.

To mark that eminence in a sentence, which we express by Italics, the Chinese place opake dots to the right of all the characters which compose it. If a very great degree of eminence be intended, they place the open dots; which may therefore be deemed equivalent to our Small Capitals.

The Comment on any work the Chinese sufficiently distinguish from the Text, by printing it in characters about half the size of those in which they print the latter.

Of Prosody.

After a grammatical examination of the Chinese language, some enquiry into the nature of its Prosody may not be wholly uninteresting. As it is well known, that most of the nations of antiquity made some attempts at poetry, we may naturally suppose that the Chinese do not form an exception; and that they are not without monuments of this kind, the *Shee*, selected by *Confucius* from a multitude of odes, furnishes a sufficient proof; some of the poems contained in which, possibly exceed in antiquity any thing either of Homer or Hesiod.

The genius of the Chinese language, notwithstanding its monosyllabic form, is not wholly unfavourable to poetry. Its monosyllables can be reduced to measure with nearly as much ease as the polysyllables of the west; they are also capable of harmonizing with each other; while the alternate position of the *direct* or natural, and the *oblique*, or acute, grave, and short, tones,* afford much room for variety in forming the verse. How far these have been successfully applied to the great purposes of poetry, it is not so much our present business to enquire, as to examine the nature of Chinese Prosody.

In Prosody as cultivated among the Chinese, there are three things to be considered, the Measure of the verse, or the number of syllables contained in each line; the Rhyme, where it exists; and the Quantity, or the alternate position of the direct and oblique tones in each couplet; which last

* For an account of the Ping or *direct* and natural tones, and the Tseh or oblique tones see p. 111 to p. 173.

seems to be the latest improvement which Chinese poetry has received. It may assist us in forming our ideas, if, with a view to these, we trace the progress of poetry in China from its rise to the present day.

The first attempt at verse in China, is said to be nearly as ancient as the language itself.* In 'the Annals of China,' it is related, that after filling the throne fifty years, the emperor *Yao*, revolving one day the state of his people, and enquiring in vain of those around him respecting the effect of his laws, at length went out, full of anxiety, into the public road, where he heard one recite the following stanza:

立我烝民
莫匪爾極
不識不知
順帝之則

Lih ngó ching min
Mŏh fý irr kih
Poŏh shih poŏh chee
Shuèn teè tchee tsŭh

"The tranquillity we, the people, enjoy,
Is wholly the fruit of thine exalted virtue;
No information or knowledge is needed,
All flows from the sovereign's wise institutions."

* See *Kang kien*, vol. ii, page 8. Two of these lines are also quoted in the Shee, in an ode which celebrates the virtues of the father, grand father, and great grand-father of *Woo-wang*.

This stanza, if it deserve the name, seems to be the first specimen of Chinese poetry on record. Of the three characteristics just mentioned, it is easy to see, however, that it has only one, that of Measure, it being merely four lines formed of an equal number of syllables, without rhyme, and without regard to the alternate position of the direct and the oblique tones.

The next specimen we meet with on record, a triplet of the kind termed 歌 '*Ko*,'* said to be the production of *Yao's* successor, the Emperor *Shun*, is preserved in the *Shoo-king*. One day, contemplating with joy the labours of the able ministers who served him, he thus addressed them:

股肱喜哉
元首起哉
百工熙哉

Koò koong khée tsai
Yuen shŷeu khee tsai
Pŭh koong hee tsai

"When the chief ministers† delight in their duty,
The sovereign‡ rises to successful exertion,
A multitude of inferior officers ardently co-operating!"

To this his ministers are said to have responded in the following stanza:

* From ko, 'to chant, to sing.' † Literally, 'the arms.' ‡ Literally, 'the head.'

元首明哉
股肱良哉
庶事康哉

Yuen shyeu ming tsai
Koo koong lyang tsai
Shyu tsè khang tsai

"When the sovereign* is wise,
The ministers† are faithful to their trust,
And all things happily succeed!" *Shoo-king*, vol. i.

Several other of *Shun's* poetic efforts are preserved; but they are nearly all of the same kind. In them we see, that to measured lines is added an attempt at Rhyme; an attempt however of the rudest kind, as each line is terminated by the same character.

The following *ko* is an admonitory address to his children, by the great *Yu*, who succeeded Shun, and founded the Hya dynasty.‡

* Or, "the head." † Or, "the arms."

‡ The *Hya*, the first of the three most ancient and famous dynasties, commenced with the great *Yu*, and, under seventeen emperors, continued 458 years. It was succeeded by the *Shang* dynasty, founded by *T'hang*, who was constrained, by the solicitations of the people, to drive from the throne into exile the tyrant *Kyeh*, the last of the Hya dynasty. Under twenty-eight emperors, *T'hang's* family held the throne 644 years; the last of whom, the tyrant *Chow*, was upheld by the virtues of *Wan-wang*, as long as he lived; but was dethroned by his son *Woo-wang*, who founded the *Tchyeu* dynasty, A. C. 1122, in the 571st year of which, Confucius was born. T'hang therefore lived twelve hundred years before Confucius, and *Yu* above sixteen hundred. See "Annals of China."

內作色荒
外作禽荒
甘酒嗜音
峻宇雕墻
有一於此
未或不亡

Nooi tsŏk sih hwang
Ngwài tsŏk khin hwang;
Kan tsyéu shèe yin
Tsin yŭ tyao tsyang,
Yèu yĭh yŭ tsè
Wỳ hhŏh pŏh wang.

"Within, to be addicted to effeminate pleasures;
Without, to the sports of the field;
To be fond of wine, or of music,
Or of palaces elegantly adorned;—
To delight in any one of these,
Will be doubtless inevitable ruin." *Shoo-king*, vol. i.

In this stanza we find that each line contains four syllables, and that the first, second, fourth, and sixth lines harmonize with each other. We have here, therefore, two of the characteristics of Chinese poetry, Measure, and Rhyme; but of the alternate position of the direct and oblique tones, no trace appears.

Respecting the state of poetry under the *Shyang* dynasty, which com-

menced under the emperor *T'hang*, we have few documents. There is extant, indeed, a triplet, said to be composed by T'hang himself, and at his command engraved on his bathing vessels, the substance of which is 'Daily renew thyself;' but such a trifle scarcely deserves the name of poetry, it being only nine characters, and the rhyme observable therein, only the same character thrice repeated. The last volume of the *Shee*, however, contains several odes sacred to the worship performed in honour of their ancestors, by the T'hang dynasty; which, although *the* author of them is unknown, were probably written under *that* dynasty. In the first, third, and fourth stanzas of the first of these odes, the second and fourth lines agree in rhyme: the second stanza contains eight lines, of which the second, fourth, fifth, sixth and eighth harmonize, all ending with *ing*. Still no attempt is made to diversify the verse by the alternate position of the direct and oblique tones. We now come to the *Tchyeu* dynasty, under which, with the exception just mentioned, originated the *Shee-king*, or the Book of Odes.

The Shee.—This work, thus termed from 詩 *shee*, 'poetry,' is said to have been selected by the Chinese sage from a multitude of odes. The high idea which he entertained of it, is sufficiently evident from the manner in which he recommends the study of it to his disciples. Its poetic merit will perhaps be less readily conceded by European judges: but with this, our business at present does not so much lie, as with the structure of the verse. A brief account of this celebrated collection may not be wholly unacceptable.

These Odes, Three Hundred and Eleven in number, which are comprized in four small volumes, consist of Three Parts. The First Part, termed

Kwŏh-foong, from 國 *kwŏh*, 'country,' and 風 *foong*, 'wind, manner,' is divided into fifteen sections, the first of which, bearing the name of *Tchyeu*, who begins with an epithalamium on the marriage of *Wun-wang*. *Wun-wang* held the government of *See-khee*, long sought in marriage *Tse-see*, a virgin illustrious for her virtues: on their nuptials this ode was written, which Confucius highly extols. The next two are said to be composed by *Tse-see* herself, one on her having prepared with her own hands a double suit of apparel for her lord, and the other on his absence: the next two are odes in praise of her condescension and sweetness of nature. The rest in this section, celebrate the effects of *Wun-wang*'s laws and virtues on both his own and the surrounding provinces. Among these is the ode on marriage, two stanzas of which Sir Wm. Jones has so beautifully versified; *Wun-wang* having reformed the manners of the people, and brought marriage into high reputation, this ode was written to celebrate so happy a change. The second section, which bears the name of *Wun-wang's* third son *Chao*, contains fourteen odes, and celebrates in various ways the admirable effects of *Wun-wang's* example and government in the provinces south of his own, reformed partly through his own influence, and partly through the instructions of his son *Chao*. The other thirteen sections in this part are distinguished by the names of as many different provinces or cities in China, from their being esteemed the production of persons living in those different parts. These exhibit a great variety: complaint, lamentation, fear, impatience, encouragement, congratulation, are among the subjects chosen on which they are written: a considerable number of them also are amatory; and a few are satires on the vices of men. Of the three hundred and eleven odes, this part comprizes nearly half, and composes two of the four volumes.

The Second Part, termed 雅 *Yá*, 'right, just,' written chiefly on public occasions, is divided into the *Syéu-ya*, and the *Ta-ya*, from 小 *syéu*, small, and 大 *tà*, great. The *Syeu-ya*, the largest in size, occupies the whole of the third volume, and contains eighty odes: it opens with one on friendship, to which follow two written by ministers on an embassy, complaining of the arduous nature of their duties. Others follow, expressing gratitude to a sovereign; lamenting absence from home; commending diligence; celebrating a prince's return from exile, &c. Three are written in praise of the emperor *Syuen*, (hereafter mentioned), and two are said to be the production of *Syuen* himself. Certain others, on slander, unjust punishment, exile, filial ingratitude, &c. conclude the *Syeu-ya*, and finish the third volume. —Most of the odes in the *Ta-ya* relate to sovereign princes. It begins with an admonitory ode of eighty-eight lines, addressed by the great *Tchyeu*, the son of *Wan-wang*, to his nephew and sovereign *Ching-wang*. Three others addressed by *Tchyeu* to his royal nephew, follow, which set before him the example of his illustrious grandfather *Wan-wang*. Then succeed certain satires on the vices of the Emperor *Lee*, who mounted the throne A. C. 878, and, after a reign of thirty-three years, was expelled by the people: one of them foretells his approaching fall. After these follow eulogies on his son, the emperor *Syuen*, just mentioned, who succeeded him, and reigned happily forty-seven years. Among the rest is one of a hundred and fourteen lines, addressed by *Woo-koang*, sovereign of the *Wy* province, to his affectionate people.

The Third Part, distinguished by the term 頌 *Tsoàng*, "laudare, benedicere," was chiefly intended for the worship of paternal ancestors. It contains only thirty-one odes; the first five of which, ascribed to the great *Tchyeu*,

celebrate the virtues of *Wan-wang*, of his father, and grand-father, and even his remote ancestor, *Hyen-tsih*, the minister of *Shun*, to whom the Chinese ascribe the improvement, if not the invention of agriculture. Another, in praise of his father, is said to be written by the emperor *Woo-wang* himself. Several of the rest are ascribed to his son, the emperor *Ching-wang*, to whom *Tchyeu* was both tutor and guardian: of certain others *Ching-wang* is the subject; and among the rest is one said to be written by *Wy-tse*, a minister of the tyrant *Chyeu*, the last of the *Syang* dynasty. All are not panegyrics on deceased ancestors, however; this part contains an ode on spring, and several on agriculture. Four others are merely eulogies, one of which, on *Hee-koong*, the king of *Loo*, is the longest ode in the book, as it contains one hundred and twenty-one lines. The last section contains the five sacred to the *Shyang* family, of which the first has been already mentioned, and which are probably the most ancient in the book. Such then are the contents of this celebrated work.

The Time when the earliest of these odes were written, may be easily ascertained, if they were really the production of the persons to whom they are ascribed. The odes recited in the paternal worship of the *Syang* family, were probably written in the time of *Woo-ting*, the twentieth emperor of that dynasty, who ascended the throne A. C. 1323, and whose name occurs in the last of them. *Wun-wang's* son, the emperor *Woo*, died A. C. 1115, at the age of ninety-three; and *Woo's* younger brother, the great *Tchyeu*, (from whom the dynasty takes its name,) died A. C. 1104, at the age of a hundred. The odes written therefore by them, and by their father's consort, *Tae-see*, must have been written in the twelfth century preced-

ing the Christian æra. The latest name mentioned seems to be that of *Hee-koong*, who ascended the throne of *Loo*, A. C. 693. Thus this work appears to be a selection from the poetry of nearly seven centuries, which period includes the earliest of the Greek poets down to *Tyrtæus*. In variety of subjects, perhaps it is excelled by few collections of odes; while its numerous allusions to the various personages and transactions of Chinese history, render it a most valuable Historical Document; especially when regarded as a selection made two thousand three hundred years ago, by a man of wisdom born on the spot, and well versed in the history and affairs of China.

This work contains the chief varieties of poetry among the Chinese. While the work itself is denominated '*Shee*,' the term applied to the highest kind of poetry, a multitude of the *stanzas* are styled 賦 *fhoo*;* and no small number of the odes are of the kind termed '*Ko*,' particularly those intended for recitation at the worship of paternal ancestors. As it relates to Prosody, however, little advance appears to have been made in the former part of the *Tchyeu* Dynasty. In the Measure there is a freedom nearly equalling that in our pindaric odes, the lines consisting of all numbers, from three monosyllables to seven, although four forms the most frequent measure. Respecting Rhyme, no less freedom is observable: many of these odes are evidently written without any regard to rhyme; and in the rest, six lines sometimes rhyme in a stanza of eight, occasionally four, three, and often only the first and the last. Nor is the Stanza more regular in its Number of Lines; a few contain only three, many contain four; some consist of six; a few are to be found of eight lines, and a greater number of ten: stanzas of eleven are not uncommon; and there are some of twelve;

* *Fhoo*, which literally denotes, 'an idea declared plainly without metaphor,' has since been applied to a kind of ode exceedingly irregular in its construction, and generally drawn out to a great length.

and one ode indeed contains five stanzas of seventeen lines each. Of the alternate position of the direct and oblique tones, however, nothing is observable.

It seems to have been under the Thang dynasty, which filled the throne of China from the middle of the seventh to the beginning of the tenth century, that Chinese Prosody attained its present state. It is said that the second emperor of this dynasty, *Thai-choong*, encouraged literature in a very high degree, and that his queen *Chan-sun*, a most excellent princess, was a great patroness of literature and literary men. Under this dynasty poetry is said to have been highly cultivated; and the poetry of that period is esteemed superior to any of the present day. A description of the structure of Chinese verse, therefore, as then formed, and still deemed the standard, may properly finish our account of the Chinese prosody.

At present, the ancient measure of four characters is little used: lines of *Five* and of *Seven* characters, are most common. Those of five often contain sixteen lines in a stanza; those of seven seldom exceed eight; but in both, the measure of each line is formed on the same principles. In these the Line, the Couplet, and the Stanza deserve notice.

In the Line, at the present day, the *second, fourth*, and *sixth* words or syllables are particularly regarded, respecting which it is a fundamental rule, that two *similar* accents or tones cannot follow each other: if the Second syllable therefore, have the direct accent, the Fourth must have an oblique one, (either the acute, the grave, or the short,) and, *vice versa*. These then, the second, the fourth, and the sixth syllables, in reality form

and complete the Feet in Chinese prosody; a line of five monosyllables therefore, contains *two* feet and an extra syllable, and one of seven, *three*.

But the influence of this rule does not end here, it extends through the Couplet: the tones of the second, fourth, and sixth syllables, in the *second line* must be the opposite of those in the first; so that if the second syllable in the first line, have the direct accent, that syllable in the second line must have one of the oblique accents, and thus with the rest. In both lines however, the first, third, and fifth syllables may be filled up with either the direct or oblique tones, at the will of the writer; and thus variety in the feet is insured through the whole couplet.

The accent or tone of the *last* syllable of the line, is regulated by the rhyme of the Stanza. If the couplets in the stanza rhyme with each other, which is generally the case, the accent of the last syllable in the first couplet, influences that of all the rest, and indeed, of all the intermediate lines; as, if the first couplet end with a monosyllable having the direct tone, the other couplets must end with one having the same tone as well as the same sound, and the intermediate lines of each couplet end with an opposite accent. Thus while each couplet ends with the same accent, there is still a variety in the lines of the stanza, taken as a whole.

Perhaps the most exceptionable part of Chinese prosody is the Rhyme. Four, six, or even eight couplets in a stanza often end alike; nay the Chinese sometimes prolong the same sound through a second stanza of eight couplets, and thus have sixteen couplets rhyming with each other. To an English ear which is disgusted with even two couplets ending alike, this

would be insupportable; but the taste of a Chinese differs. The following ode exemplifies most of the rules mentioned.

送友人

青山横北郭
白水遶東城
此處一為別
孤蓬萬里征
浮雲遊子意
落日故人情
揮手自茲去
蕭蕭班馬鳴

Soong yao yin.

Chhing shan kwang pŭh kwŏh
Pŭh shoŭi lyáo toong chhing
Tsé chyú ylh wy pyĕh
Koo p'hoong wán leé ching
Fyeu yuen yeu tsé eè
Lŏh ylh koò yin tsing
Khwy shyéw tsè tse khù
Syao syao pan má ming

Parting with a Friend.

"Where the verdant mountains incircle the city on the north,
And the limpid stream washes it on the east,
There did I once part with my beloved friend,
Now like the down of the *phoong** borne by the wind a thousand leagues;
His desire to proceed, irresistible as the flying cloud,
Mine to detain him, vain as the attempt to stay the setting sun;
Courteously waving the hand, he then went from me,
Our parting lamentation like that of the generous steed for his mate."

Here, *shan*, the second word in the first line, has the *p'hing* or direct

* "Phong," described by the Catholic Missionaries as herb resembling wormwood, which produces a downy seed.

tone, and *pĭh*, the fourth, one of the *tsĭh*, or oblique tones; and on the contrary *shoŭi* the second word in the second line of the couplet, has an oblique accent, and the fourth, *toong* the direct accent. Further, *chhing*, which ends the first couplet, having the direct tone, *ching*, *tsing*, and *ming*, which end the others, have the same; but *kwŏh*, *kyeh*, *ee* and *khŭ*, which end the intermediate lines, have all of them oblique tones. The four couplets of the stanza also rhyme with each other.

It does not appear that poetry is neglected by the Chinese at the present day. The poem of the late emperor on tea is well known in Europe; and the author has now by him a Chinese *Gradus ad Parnassum*, (if the term may be allowed,) printed in 1758, which contains more than twenty thousand phrases of classical authority, duly arranged according to the various tones of the language.

Beside the '*Ko*,' of which three examples have been given already,* there are several other kinds of ode, as, the 辭 *tse*, or common elegy; the 誄 *looi*, or elegy on deceased friends; and the 曲 *khyŭh*, or lighter song. In all these however, the alternate position of the tones is generally neglected; hence, they are not dignified with the name of '*Shee*.' They are also quite irregular both in Measure and Rhyme; and, as they, differing from the regular ode only in admitting a looser mode of structure, develope no new principle in Chinese Prosody, it seems scarcely necessary to detain the reader by any example of them.

* See the stanzas ascribed to Shun and Yu.

OF DIALECT.

When treating of Dialect in the Chinese language, it may be proper to notice a fact, which cannot have escaped those who have carefully perused the foregoing pages, that China contains in reality *two* languages, the Colloquial and the Written; nearly alike indeed in grammar and idiom, but still so distinct from each other, that no extent of acquaintance with the former, can put a man in possession of the latter, even in the smallest degree. Nor does this arise merely from one word being applied equally to designate perhaps ten characters totally different in their meaning; but from there being no natural connection between the words of the colloquial, and the component parts of the written language. Did *ngai* designate no character but that expressing 'love,' still what natural connexion is there between *ngai*, love, and the character 愛? between *sin*, the heart, and the character 心? between *yin*, virtue, and the character 仁?

Were a man of parts therefore, deprived of the advantages of education, to become by an extensive intercourse with society, completely acquainted with the language colloquially, this would little assist him in attaining the written language. His case would differ widely from that of a man in our native country in similar circumstances, for whom, a few months' acquaintance with letters would be sufficient to bring his colloquial acquisitions into full use, and enable him to read to almost any extent. A Chinese, however, with the fullest colloquial acquaintance with his own language, has still to acquire and associate character after character before he can read, as the English scholar has to acquire one Latin word after another, before he

can read a Latin author; the only advantage he possesses, being, that the construction of the written language has a greater affinity with that of the colloquial, than the construction of *Latin* has with English.*

What the disadvantages of a system are, which compels every learned native of China to acquire *two* distinct languages, it is not our business here to enquire. It is evident however, that this must place him nearly on a level with a foreign student of Chinese literature, to whom the acquisition of the written language may be equally open. It is not therefore matter of astonishment, if the precepts of Confucius be familiar to the sovereigns of Cochin-china and Japan, as well as to the emperor of China.

One effect resulting from the written language being thus unconnected with the *colloquial*, is however worthy of notice; it has conferred on the former a character of *permanent perspicuity*, which renders it equally intelligible to the inhabitants of the most distant provinces in that vast empire,

* Nor indeed is the construction of the written language so completely like that of the colloquial, as to leave no difficulty for the colloquial student to overcome. That the two should differ, will not appear improbable to those who consider how much the style of conversation, particularly when provincial, differs from that of respectable authors even in England; how many expletives, and uncouth modes of construction prevail in the one which never appear in the other. So much is this the case indeed, that an author who lives in the country can improve his style only in proportion as he studies, as in point of style the conversation around him can afford him little assistance. If it be thus in a language wherein the colloquial medium is commensurate with the written, how much more then in a language wherein the colloquial medium is confined to a few hundred monosyllables, while the written has a distinct character to represent every idea! How many adjuncts, explanatives, &c. must be necessary in the one, which would be both needless and improper in the other! Hence the many instances in the foregoing pages wherein a word or phrase is used in conversation, which has no place in the best writers in the language. So great indeed is the difference, that a man who forms his ideas of Chinese style from colloquial, or familiar epistolary, intercourse, will find himself scarcely able to comprehend the standard authors in the language, till he has gradually familiarized himself with their construction and phraseology.

and even to those of Cochin-china and Japan; while the latter has assumed a greater variety of forms than the colloquial dialects of ancient Greece and of India, with this exception, that these varieties of dialect, (like those in the various counties of England,) are confined to conversation, because incapable of acquiring that permanent character, which their connection with the written medium, has conferred on those of Greece and of India.

This plainly points out what part of the Chinese language is the subject of variety in dialect. Strictly speaking, it cannot be the written, as this is quite independent of colloquial intercourse, which gives rise to the variety: it must therefore be the Colloquial part of the language alone. Yet to notice every variety which affects conversation, were it even possible, would be nearly as useless as to notice the varieties found in the various counties of England. In the province of Canton there is at least three or four, and possibly a much greater number. The variations found, however, in the most prevalent of these, will enable us to form some idea of those existing in other parts of the empire. With the Canton dialect indeed the author has had the best opportunity of being acquainted, as several of his assistants were born in that province; and it is moreover spoken by the bulk of the Chinese in Calcutta. It is also that with which our countrymen have the best opportunity of being acquainted.

The colloquial dialect in general use is that spoken by those who conduct the affairs of government, who are necessarily the best educated men in the whole empire. From this circumstance, the most correct and extensive colloquial dialect is termed, 官話 *Kwan-hwá*, 'the Mandarine dialect,

from 官 *kwan* a public officer, or mandarine, and 話 *hwà*, 'word, discourse.' It is this which is constantly referred to in this work, as the language of conversation. The colloquial varieties which differ from this, are termed, 話白 *Pŭh-hwà*, from 白 *pŭh*, light, united with 話 *hwà*, word; and with reference to particular places they are termed 土 *t'hóo-hwà*, from 土 *t'hóo*, place, country, added to *hwà*.

Exclusive of a different pronunciation, the modes by which the colloquial dialects are varied, are generally three: the introduction of words which have no character; the use of words to which certain spurious characters are affixed; and the application of certain characters in a sense not given them in the dictionaries. The variations observable in the Canton dialect, do not affect the Substantives, however: these as well as most of the verbs, are the same as in the Mandarine dialect, except as varied by a corrupt pronunciation.

Pronouns.—The principal variations are found in the Pronouns. For the Third Personal Pronoun 他 *t'ha*, 'he,' they substitute the word *khyü*, which they express in writing either by 佢 a character not found in the dictionaries, or by 渠 'a drain,' which is said in the Imperial dictionary, to be vulgarly used for the third personal pronoun. Many however, express this and other words added, by any character they chuse.

The Interrogative Pronouns also vary: for 何 *Hho?* Who? is substituted the character 乜 *mŭt*, which originally means 'oblique.' To this character they add 野 *yéa*, ('a desert, a wilderness,') to which they affix the idea of 'thing,' as; *Mŭt-yéa*, What thing? But to express Persons they either add 人 *yin*; as, *Mŭt-yin*, What man? or the interrogative 誰 *shooi?*

as *Müt-shooi?* Who? Instead of 如 何 *Hho yu?* In what manner? they use *Tim-yeong?* which phrase they form by uniting 點 *tyén*, a point or dot, (pronouncing it *tim*,) with 樣 *yàng*, 'manner,' the character used in respectable conversation. A phrase responding to this, they form by adding to *yang* the character 噉 *kyén*, (or *kúm*), 'discontented,' as, *Kúm-yeong*, 'in this manner.' Further, 邊 *pyen*, side, shore, they, pronouncing *pin*, prefix to the generic particle 個 *kò* in order to form an interrogative. Thus *Pin-kò?* is Which? but if *yin*, man, be added, it denotes Who? as *Pin-kò yin*, Who? or What man? This character *pin* is, further, applied to place, as *Pin-chyù*, Whither? or, What place?

In the Demonstratives too, a variation is perceptible. For 此 *tsè*, this, &c. they add 呢 *nee*, to the particle *kò* already mentioned; as, *Nee-kò yun*, 'this man;' and to express 'that' they prefix 嗰 *kó* to the generic particle *kò*; thus, 人 個 嗰 *kó kò yun*, 'that man.' The Indefinite pronoun 'every' is expressed by the generic particle *kò*, reduplicated; thus 人 個 個 *kò-kò yun*, 'every man.'

The Pronouns, moreover, express the Number in a different way. Rejecting *túng*, *pỳ*, &c. and even *mun*,* used in conversation at *Peking*, this dialect expresses the plural by *tee*, which some identify with the genitive particle 的 *teè*. Thus, 'We,' will be *Ngó-tee*; 'Ye,' *Neè-tee*; and 'They,' *Khyu-tee*.

The Pronouns also undergo some alteration in Case. The place of the Ge-

* See the Pronouns, p. 372.

nitive particle 的 *tee,* they supply *ad libitum,* by either *kè* to which some affix the character 嘅 *kè* 'to gasp,' or 'laugh,' or the generic particle 個 *kò,* mentioned before. Thus, 'mine' will be either *ngó-kè,* or *ngó-kò* ; 'thine,' *neè kè* or *neè-kò* ; and 'his,' *khyù-kè* or *khyù-kò.* In forming the Genitive Plural, *tee* is retained; thus, *Ngó tee-kè,* or *ngó-tee-kò,* 'ours;' *Neé-tee-ke,* or *Neé-tee-kò,* 'yours;' and *Khyù-tee-kè,* or *khyu-tee-kò,* 'theirs.' The genitive of 'others' is also expressed by adding these particles to *yin* a man; as *yun-tee-ke,* 'others.' Thus, *Ko-chee pùt mhì ngó-kè, yun tee-kè,* 'That pen is not mine, it is some other person's.'

In the Verbs the chief variation is, that instead of the verb 是 *shee,* 'to be,' they generally substitute 係 *hy* ; of which an example occurs in the sentence, just given ; and as the negative 不 *poŏh* is exchanged for 唔 *m, Shee, poŏh shee* ; 'Is it or not?' will be *Hy, mhy?* For 無 *woo* the negative of 有 *yeu* 'to have,' they substitute *mou,* which they express by 冇 the verb 'to have,' emptied of the two points within. They also use a verb or two, which have no character ; as *yăk,* which among the vulgar is often used for the verb 'to eat,' &c. &c.

In the Particles the change is small. It has been already seen that the Adverb of Affirmation is made by the verb *hy,* 'it is,' and the Negative by *m,* which character, however, is not found in the dictionary. In forming Adverbs of Place, the characters 呢 *nee* and 嗰 *kò* are united with 處 *chyù,* 'place;' as *Nee-chyù,* 'here;' and *kò-chyu* 'there.' These added to *tee* will also have the same meaning; as *Nee-tee,* here ; *Kò tee,* there.

Thus the change of a few characters, scarcely twenty in number, with

a different mode of pronunciation, forms, what may be termed the dialect of Canton. Of becoming acquainted with the varieties of dialect in other parts of the empire, Europeans have as yet small opportunity; but it is not unreasonable to suppose that they are of nearly the same nature with these just specified.

We have now attempted to examine the Chinese language in its fullest extent, and in its most formidable shape: not only have the characters been traced from their origin, a few rude imitations of natural objects, to their most extended and complicated forms; but they have been considered as uniting with each other so as to perform all the functions of language; and the manner in which they thus unite, illustrated by nearly Five Hundred examples selected from the writings of above three thousand years. And now may we not ask what there is in the language beside its being unknown to us, which has arrayed it in all those terrors hitherto associated therewith? Does not each character convey a determinate idea as really as the words of the western languages? Is that Position which supplies the place of grammatical terminations, and which must necessarily be fixed, more intricate and ambiguous than the terminations, and the inversion of sentences found in Latin? I grant that the Chinese written language is not only the Latin of Tonquin, Cochin-china, and Japan, but of China itself; and further, that it is wholly separated from conversation; for to this circumstance it owes that permanent perspicuity which has remained proof against the alterations in language arising from the lapse of ages, the revolutions of government, and the invasions of foreign enemies. Nay, I grant further, that a native Chinese studies the written language and the ancient classics which it contains, for five or six years before he be judged qualified for public bu-

sitess. Still does not this last circumstance rather demonstrate the ease with which the language can be acquired? For, not to say that much of this time is employed in digesting the ideas contained in those ancient works, the Chinese Student acquires the written language by study as we acquire Latin; yet does he apply a greater length of time to the study, than it costs an English youth to acquire a good Latin style? Would even a majority of the youth educated at our public schools, be found to have acquired a style sufficiently correct and copious for public business, after studying Latin ten years? Yet no one deems a neat Latin style an impracticable attainment, much less that of reading the language with ease.

It may not be useless then to enquire strictly wherein lies the superior difficulty of the Chinese written language, but in the want of due means. In the simplicity of its construction surely it cannot be, when position forms the essence of its grammar. It must lie then in the number of its characters; it can scarcely be in their speaking to the eye; for we seldom acquire Latin by the ear. But does the number exceed that of the words requisite to form a copious Latin style? The characters in Confucius, in Mung, and the Five King, which together form more than twenty volumes, fall considerably short of Six Thousand, even with all the unusual words found in the four volumes of the Shee. The thirty-five thousand contained in the Imperial Dictionary, include all the obsolete characters which occur in the writings of nearly four thousand years; but we are not to suppose that all these are now needed: were all the words used in Britain during that period, thus carefully preserved, to what a number would *they* amount? The dictionaries written by the Catholic Missionaries seldom contain more than

8000 words; yet these are by them deemed the language itself. Moreover, these eight thousand not only originate in 214 elements, but they are, farther, formed from about 800 primitives, each by the addition of an element. Now though it is by no means necessary that a person should commit even five hundred of these to memory before he begins reading Chinese, as he has only to refer to an Anglo-Chinese dictionary when one shall be published, (a period perhaps not very distant,) for each character as it occurs, as he refers for any Latin word; yet surely we have instances of memory exerted in other studies quite equal to that of fixing in memory the form and meaning of five or six thousand Chinese characters. Does not the Botanist exert his memory nearly as much in recognizing separately perhaps ten or twelve thousand plants of various species, and genera? and may we not like him shorten the labour? Were a man indeed to enter a garden and without any idea of the orders, classes, and genera of plants, labour to fix in memory first one with all its distinctive marks, then another, and then a third, he would find the task laborious indeed; but the botanist, with the Linnean system in his eye, advances with ease in his scientific career, and while he refers each order to its class, and each variety to its species, he forgets the toil in the pleasure and certainty which attend the pursuit: thus regard to scientific arrangement renders that a rational and elegant amusement, which would otherwise be an impracticable task. If the Chinese language has hitherto been attempted in another way, does that forbid our examining the principles on which it is really founded? if the vegetable world for ages presented little more than a mere chaos, what is that to the Linnean system? If indeed the Chinese written language be really founded on system, investigation will ultimately bring that system into full view: and surely if, in the present improved state of

philology, there be any language remaining, worthy of investigation, it must be that which presents to the industrious student, Records that surpass all uninspired writings in antiquity, and introduce him to the manners of the primæval ages of mankind; and a Medium perspicuous to nearly a third of mankind, through which he may communicate ideas, yea even those contained in the Volume of Revelation;—a medium too, which seems to look with an equal eye on all nations, being attainable to the most remote by diligent study, but refusing itself without it to those on the spot where it is indigenous.

大學

TA-HYOH,

WITH

A TRANSLATION,

AND

A Praxis, explaining each Character as it occurs.

This work, the TA-HYOH *literally the "Great & important Doctrine," is the first of the Four Books, so celebrated among the Chinese, the Choong-yoong, Lun-yu, and Mung, forming the other three. It treats of good Government, which, according to the Chinese Sage, includes the exercise of all virtue, and the source of which he will admit to be nothing less than complete self-government: to acquire this he recommends a thorough acquaintance with the nature of all things connected with human life. This brief Epitome on government by Confucius, which is here termed the* KING, *his disciple Tsung-tse, (styled by Sir William Jones the Xenophon of the Chinese,) explains and illustrates in Ten Sections, confirming his ideas by quotations from the ancient classical books of the Chinese. Copious Commentaries have been written on this work: but although the subject is in some degree abstruse, the construction is in general simple and easy; for which reason it seemed better to give the reader by way of Exercise, a whole work when sufficiently short, than merely scraps of any kind; and it is hoped, that the Translation, though not strictly literal, with the Praxis at the end, in which every character is explained in due order, (though not repeated,) will enable the diligent student to form a pretty clear idea of the Chinese Text. It may not be improper to add, that the Chinese is to be read downwards beginning on the right hand, and that the small figures prefixed to both the Text and the Translation, are intended to assist the reader in distinguishing each paragraph.*

大學

1 大學之道在明明德在親民在止於至善

2 知止而后有定定而后能靜靜而后能安安而后能慮慮而后能得

3 物有本末事有終始知所先後則近

The Important Doctrine.

1 The path or course of Learning proper for Men,* consists in restoring reason to its pristine lustre; in renovating others; and in making the summit of all virtue the only point of rest.

2 When the mind knows its point of rest, it is decided; once fixed, it can enjoy tranquility; and thus at ease, view all things around with complete self-possession, thence maturely weigh their nature and value, and finally attain, (perfection in virtue.)

3 Things in the vegetable world have a root, as well as branches and fruit; actions too have a consummation, and also a source whence they spring. He then who has formed a just

* The *Ta-hyoh*, from 大 *tà*, great, and 學 *hiŏh*, 'learning or doctrine,' may have been so called from its being written for persons of riper understanding, rather than for children. The scope of the work evidently shews, however, that it is intended chiefly for those who are called to govern others.

道矣古之欲明明德於天下者先治其國欲治其國者先齊其家欲齊其家者先修其身欲修其身者先正其心欲正其心者先誠其意欲誠其意者先致其知致知在格物

idea of cause and effect, has made a near approximation to the path which leads to the summit of virtue.

[4] The ancients who wished to restore reason to its due lustre throughout *the* empire,* first *regulated* the province which they *each governed*; desirous of governing well their own kingdoms, they previously established order and virtue in their own houses; for the sake of establishing domestic order, they began with self-renovation; to renovate their own minds, they first gave a right direction to their *affections*; wishing to direct their passions aright, they previously corrected their ideas and desires; and to rectify these, they enlarged their knowledge to the utmost. Now this enlargement of knowledge, consists in a most thorough and minute acquaintance with the nature of things around us.

* "The empire," or "the world," see p. 516, and also the Praxis, character 38. Perhaps this phrase was [illegible] than it now seems to us. When this work was written, about 450 years before the Christian [illegible] the Chinese were probably unacquainted with the existence of the Persian empire, as well as of Greece, and

物格而后知至知
至而后意誠意誠
而后心正心正而
后身修身修而后
家齊家齊而后國
治國治而后天下
平
自天子以至於庶
人壹是皆以修身
為本
其本亂而末治者

5 A thorough acquaintance with the nature of things, renders knowledge deep and consummate; from hence proceed just ideas and desires; erroneous ideas once corrected, the affections of the soul move in a right direction; the passions thus rectified, the mind naturally obeys reason; and the empire of reason restored in the soul, domestic order follows of course; from hence flows order throughout the whole province; and one province rightly governed, may serve as a model for the whole empire.

6 From the Son of Heaven even to the common people, one rule applies, that self-government is the root of all virtue.

7 That the right government of a kingdom* should spring from a mind in a state of disorder,† is impossible. To despise that which

and of Rome; and they possibly knew little of Hindostan. From this phraseology however, we can form an idea of the state of China at this period; while 下天 includes the whole empire, 國 'country,' evidently points out the various provinces or little kingdoms which it contained, and which at this time were in many instances hereditary.

* 末 Literally, 'the branches and fruit.' † 本 Literally, 'the root

否矣其所厚者薄而其所薄者厚未之有也

右經一章蓋孔子之言而曾子述之其傳十章則曾子之意而門人記之也

[1]康誥曰克明德

[2]大甲曰顧諟天之明命

is most important, (self-government,) and esteem that alone which is light and secondary,* is contrary to reason.

† Thus far the Section of the KING, which, being the doctrine of *Khoong-tsee*, his disciple *Tsung-tse* has explained and illustrated.—The Ten following Sections are *Tsung-tse's* ideas, recorded by his own disciples.

(SECTION I. On "restoring Reason to its pristine lustre.")

[1] The *Khang-kao*‡ says, "(*Wun-wang*) was capable of restoring reason to its full lustre."——[2] The *T'hai-kya* says, "(*T'hang*) was ever intent on improving the intellectual gift of heaven."§——

* "Light and secondary;" i. e. such as ruling a kingdom, &c. light, according to the comment, compared with its source, self-government. † These sentences, added by the Commentator Chyu-hee, the Chinese print in lines somewhat shorter to distinguish them from the work itself. This the reader will find done here, and the translation constantly made to correspond therewith. ‡ *Woo-wang*, on investing his younger brother *Khang* with the kingdom of *Wy*, thus addressed him. 'But reflect honor on the memory of our illustrious parent *Wun-wang*, so capable of restoring reason to its pristine lustre.' See the "*Khang-kao*" or, "Advice addressed to *Khang*," *Shoo-king*, vol. ii. § An admonitory hint given by the virtuous and intrepid *E-yuen* to his imperial master *Thai-kya*, when, in the beginning of his reign, remiss and indolent; "The first emperor (of the *Shang* dynasty,) was ever intent on improving the intellectual gift of heaven." See Shoo-king, Shang-shoo, f. 3.

3帝典曰克明峻德
皆自明也
右傳之首章釋
明明德
1湯之盤銘曰苟日
新日日新又日新
2康誥曰作新民
詩曰周雖舊邦其
命維新
4是故君子無所不
用其極。

[3] The *Tee-tyen** adds, "(*Yao*) restored to its due lustre that sublime faculty (reason.") These all then enlightened themselves.

Thus far the First Section, on duly enlightening the mind.

(SECTION II. On "renovating others.")

[1] On the bathing-laver of *Thang* was engraved; "Would you thus daily cleanse your mind, correct some evil habit every day, yea, continually renovate yourself."† [2] The *Khang-kao* also has, "Excite the people to self-renovation."—[3] The *Shee* says,

> Though *Tchyeu* ruled a country inveterate in evil habits.
> By the will of heaven, he renovated its laws and manners.‡

[4] There is then no degree of virtue beyond the aim of the superior man.

* "The *Tee-tyen*" treats of the great *Yao*, who is here termed *Tee*, 'Sovereign, or Emperor,' by way of eminence: the sentence quoted runs thus, "He restored to its due lustre the sublime faculty (of reason,) by duly regarding the ties of blood." See *Shoo-king*, vol. i. f. 1. The *Ta-hyoh* will not appear without its value as a historical document, when we consider it as written above two thousand years ago; at this time *Wen-wang* had been dead about 600 years; *Thai-kya*, about 1200 years; and *Yao*, (who certainly found China in an infant state, since he had to introduce a regard for the ties of blood,) about 1700 years, according to the Annals of China.
† See *Kong-kyen*, vol. iii. ‡ Part of an ode on the *Tchyeu* family by the great *Tchyeu*; see *Shee-king*, Ta-ya, f. 1.

右傳之二章釋新民

詩云邦畿千里惟民所止

詩云緡蠻黃鳥止于丘隅子曰於止知其所止可以人而不如鳥乎

詩云穆穆文王於緝熙敬止爲人君止於仁爲人臣止

Thus far the Second Section on renovating the people.

(SECTION III. On "making the summit of all virtue the only point of rest.")

1 The *Shee* says,

> A kingdom a thousand *lee* in extent,
> Was once the seat of *rest* for his people.*

2 It also says,

> "Hear the note of the imperial bird:
> He *resting*, makes his abode in *Kyen-ee*."†

Tsee‡ on this observes, "From his resting, he evidently knows his place of rest. Can it be that a man is less wise than a bird?"

3 The *Shee* again says,

> Deep and extensive *Wun-wang's* virtue!
> How did his heaven-illumined mind ever regard virtue as its rest!§

As a ruler, tender affection to his people was his point of rest: as a

* "His;" namely *Woo-ting's*, the 20th emperor of the *Shang* dynasty, whom the *Shang-soong* celebrates as possessing a kingdom only a thousand *lee* in extent, but as extending the influence of his virtues from sea to sea: according to the Annals of China, he died A. C. 1265. See *Shee-king*, *Shang-soong*, ode iii. *Tsang-tse*, however, quotes both this and the following couplet merely to illustrate 止 "rest." † In this ode, the writer being in exile, aggravates his distress by describing a bird as possessed of that rest which he sought in vain. See *Shee-king*, *Seaou-ya*, f. 65. ‡ Confucius. § See the ode already quoted in the preceding page.

於敬爲人子止於孝爲人父止於慈與國人交止於信詩云瞻彼淇澳菉竹猗猗有斐君子如切如磋如琢如磨瑟兮僩兮赫兮喧兮有斐君子終不可諠兮如切如磋者道學也如琢如磨者自修也瑟

minister, reverence for his sovereign; as a son, the heighth of filial veneration; as a father, the tenderest affection; in his intercourse with men, inviolable sincerity.

4 'The *Shee** says,

> See on yon bank of the meandering *Khee*,
> The waving reeds how beautifully luxuriant!
> Such the virtues of the Superior Man.
> As they carve and file ivory,
> As they cut and polish the precious gem,—
> How exquisite! how severe!
> How resplendent! how illustrious!
> The virtues which adorn the Superior Man,
> Can never become a prey to oblivion.†

5 'They carve, they file ivory:' the Superior Man carefully

* A panegyric on *Woo-kong*, the petty sovereign of *Wy*, who died A. C. 801, in the reign of the degenerate *Le-wong*, so much satyrized in the *Shee*. See the *Shee-king*; Wy-foong, ode 1st. By 'the Superior Man,' is here meant *Woo-kong*: but as this term is often used for a man eminent in virtue though filling no public station, it seems best to retain it in its general meaning.

† The lines in this, and other stanzas quoted in this work, are distinguished in the Chinese manner, by a point placed at the end. They generally contain four characters each.

兮僩兮者恂慄也赫兮喧兮者威儀也有斐君子終不可諠兮者道盛德至善民之不能忘也

詩云於戲前王不忘君子賢其賢而親其親小人樂其樂而利其利此以沒世不忘也

form his mind on the model of the precepts he studies;——"they cut, they polish the precious gem:" he incessantly corrects his views and desires;——"How exquisite! how severe!" describe his diligent solicitude respecting his conduct;——"How resplendent! how illustrious!" his majestic, yet attractive dignity of character;——"the virtues which adorn the Superior Man, cannot become a prey to oblivion," characterize that consummate excellence, which must ever live in the minds of men.

[6] The *Shee* says, "How is the memory of the (two) former sovereigns continually revered!"* Succeeding princes imbibed their wise probity, and from them caught the sacred flame of love to the people: to them also the people owe their happiness; through their wise institutions they now enjoy quiet and plenty. It is this which will endear them to the latest generations.

* A quotation from an ode eulogizing *Wan-wong* and his son *Woo-wong*, who are intended here by "the former sovereigns." See the *Shee-king*, *Ta-ya*, f. 17.

右傳之三章釋止於至善

[1]子曰聽訟吾猶人也必也使無訟乎無情者不得盡其辭大畏民志此謂知本

右傳之四章釋本末

此謂知本[1]

此謂知之至也[5]

Thus far the Third Section, illustrating the mind's resting alone in the summit of virtue.

(SECTION IV. On "the root, and the branches and fruit.")

[1] *Tsee** says, "Were it mine to hear complaints, I could decide them as well as another. But the virtue of the ruler must cause all strife and litigation to cease,"—must render the *idle* complainer unable to finish his tale; a deep reverence for the virtues of the prince, will so fill the people's minds, as to excite them to imitation. This is what is meant by knowing the root or source.†

Thus far the Fourth Section, on the root, and the branches.

(SECTION V. On "examination as extending knowledge.")

——— ———This is called the summit of knowledge.§

* *Confucius*; see *Lun-yu*, vol. ii. † *Tsang-tse* here means to say, that a prince's virtues will so renovate the people's minds, as to quench all desire of litigation; the former, the prince's virtues, he deems the root or cause; and the latter, the people's virtuous quiet, the branches and fruit. The illustration, however, is brief, and not very clear: it is in the last five sections, that he is full and copious. ‡ This line though retained, is merely a repetition of the last clause in Section iv, which the regard of the Chinese for their writings, will not suffer them to think of expunging. § This is the only remaining fragment of the Fifth Section, the rest being lost, which deficiency the Commentator *Chju-hee* has therefore attempted to supply.

右傳之五章蓋釋格物致知之義而今亡矣閒嘗竊取程子之意以補之曰所謂致知在格物者言欲致吾之知在即物而窮其理也蓋人心之靈莫不有知而天下之物莫

"The rest of the Fifth Section which illustrates a thorough examination of things, as leading to the full extension of knowledge, being now entirely lost, I have ventured to avail myself of *Chhing-tse's** idea, in order to supply the deficiency, and observe, that when the Sage describes knowledge as consisting in a most thorough and clear perception of the nature of things,† it is as though he had said, he who desires to attain, (say even,) my portion of knowledge, should reflect on any object, and examine most thoroughly the laws by which it is governed: for as man's reason is undoubtedly equal to the attainment of knowledge, so there is nothing in human life

* *Chhing-tse*, another commentator on the classical works of the Chinese, also lived under the *Soong* dynasty; but somewhat earlier than *Chyu-hee*, possibly about the end of the eleventh century of the Christian æra, as *Chyu-hee* lived in the twelfth. Of his labours *Chyu-hee* avails himself in most of his commentaries as well as in this instance.

† It is not certain what is precisely included in the phrase, 物之下天 which literally means "the things under heaven." From the general scope of this work, however, and from the state of science among the Chinese in the time of *Confucius*, it seems probable, that a knowledge of human life is intended, rather than an acquaintance with the laws of nature and with science in general; his philosophy referring almost wholly to men and manners.

不有理惟於理
有未窮故其知
有不盡也是以
大學始教必使
學者即凡天下
之物莫不因其
已知之理而益
窮之以求至乎
其極至於用力
之久而一旦豁
然貫通焉則衆

which does not proceed on fixed and immutable principles. But because these have not been duly examined, men's knowledge of things has nothing of depth and solidity; therefore, the "TA-HYOH" properly begins, by advising the lover of wisdom to make himself universally acquainted with all things around him, nor to rest satisfied till he comprehend the principles by which they are governed; nay, it advises him further constantly to augment his knowledge of them, so as to aim at penetrating even to their inmost nature. By thus exerting all its strength in the search after knowledge, for a long period, the mind will indubitably become so invigorated and enlarged, as to receive and thoroughly comprehend ideas at once;* and there will finally be nothing either in the external view of things, or in their mutual connection, in the abstruse, or the more obvi-

* The idea conveyed here seems to be, that the examination of things here recommended, in addition to the knowledge which it insures, so strengthens the judgment as to enable the mind to decide at once on the propriety and fitness of things. This section is deemed by the Commentator the most important of the ten.

物之表裏精粗無不到而吾心之全體大用無不明矣此謂物格此謂知之至也

[1]所謂誠其意者毋自欺也如惡惡臭如好好色此之謂自謙故君子必愼其獨也

ous parts of knowledge, which it will not fully comprehend; as this complete investigation of the nature of things, substantiated by long and suitable experience, must at length render all things clear and luminous. This then, may be termed a due investigation of things; and this the summit of knowledge.*

(SECTION VI. On rectifying the ideas and desires of the mind.)

[1] That which the Sage has said relative to "rectifying the ideas and desires of the mind," is this; "do not deceive yourself respecting vice and virtue; deeming the former an ill-scent, dislike it as really as a fœtid smell; and delight in virtue, as in a beautiful colour.† It is this feeling which constitutes self-satisfaction. The superior man, therefore, will diligently regard his conduct as witnessed by himself alone.

* Thus far Chyu-hee's comment, intended to supply what is deficient of the Fifth Section; which, to show that it is merely a comment, the Chinese print in shorter lines than the text; which is also done here. † We here come

[2]小人閒居爲不善
無所不至見君子
而后厭然揜其不
善而著其善人之
視己如見其肺肝
然則何益矣此謂
誠於中形於外故
君子必慎其獨也
[3]曾子曰十目所視
十手所指其嚴乎
[4]富潤屋德潤身心

[2] The ignoble man, on the contrary, when remote from observation, is constantly vicious; nor is there any degree of turpitude at which he does not arrive; yet, beholding a virtuous man, he attempts to conceal his wickedness, and to display an assumed excellence; but men of discernment perceive him as clearly as though they saw his heart and reins: then of what advantage is his dissimulation? This then illustrates the saying, "uprightness within, shines in the outward conduct;" The Superior man therefore will most assiduously regard his conduct when he seems remote from observation. [3] *Tsung-tse* says,* that which the eyes of ten men (may possibly) examine, and the fingers of ten men handle, is indeed matter of concern! [4] As

come to the soul of this system of ethics, which proceeds wholly on the principle, that knowledge is sufficient to renovate the mind. This knowledge is now supposed to be attained, and vice and virtue being beheld in relation to human life, the next direction is, to regard vice as a fœtid smell, and virtue as a beautiful colour, and to cultivate feelings respecting them both which correspond with these ideas; in other words, to regard vice as injuring the character, and virtue as a beautiful attractive. The figures employed, "a fœtid smell," "a beautiful

* "*Tsung-tse*," Quoted as the words of *Tsung-tse's* disciples.

廣體胖故君子必誠其意

右傳之六章釋誠意

所謂修身在正其心者身有所忿懥則不得其正有所恐懼則不得其正有所好樂則不得其正有所憂患則不得其正

[4] As riches adorn a palace, so virtue adorns the man; when the mind is expanded by virtue and knowledge, the body itself feels in a state of freedom and enjoyment. Hence the Superior man will labor to rectify his thoughts and desires.

Thus far the Sixth Section, on rectifying our ideas and wishes.

(SECTION VII. On, "duly regulating the passions.")

When the Sage observes, that self-government depends on the due regulation of the passions, he means, that when the mind is torn with violent anger, it cannot preserve a due equilibrium; when it is under the influence of inward terror, it cannot be in a proper temperament: even when raised by excessive joy, it cannot be in a right state; and when overwhelmed with grief, it is equally in a state of disorder.

beautiful colour," sufficiently mark the superficial nature of the system: such indeed must be every system of ethics which excludes a holy and heart-searching God; and on this system the present state of morals in China among all ranks of people, is a practical comment.

[2]心不在焉視而不見聽而不聞食而不知其味此謂修身在正其心

右傳之七章釋正心修身

所謂齊其家在修其身者人之其所親愛而辟焉之其所賤惡而辟焉之其所畏敬而辟焉

[2] When the mind, engrossed by some passion, is not duly attentive, a man may look without perceiving, may listen without hearing, and receive food without discerning its taste. This sufficiently tells us, that self-government depends on a due command over the passions.

Thus far the Seventh Section on rectifying the passions and self-government.

(SECTION VIII. On "self-government and domestic order."*)

What the Sage intends by saying that a man's establishing order and virtue in his family, depends on his having the most complete command over his own passions, is this, that a man may possibly err in his duty of loving relatives; in that contempt which he ought to have for those who practise vice, he may err;

* We now come to the effect of duly regulating the passions, virtuous conduct in private and public life; the former of which, social virtue, the writer considers indispensibly necessary to the latter, the government of a province, or kingdom. The virtuous man however is not considered merely as the Master of a Family; he is supposed to be a pattern of filial piety, and fraternal respect, as well as to manifest compassion towards his children and domestics.

之其所哀矜而辟
焉之其所敖惰而
辟焉故好而知其
惡惡而知其美者
天下鮮矣
[2]故諺有之曰人莫
知其子之惡莫知
其苗之碩
[3]此謂身不修不可
以齊其家
右傳之八章釋

in revering his superiors, he may indeed err; in pitying the distressed, and miserable, he may err; yea in his keeping at a distance from the rude and worthless, he may possibly err. Of those indeed who while they delight in a person, can perceive his defects; and who, while they dislike a man, can yet appreciate his excellencies, the world contains but few.— [2] Thence the common adage, "a fond father is blind to the defects of his son, an avaricious husbandman is unconcious of the real progress of his growing corn."*

[3] This then proves, that unless the empire of reason be fully restored in the soul, it is impossible for a man duly to exemplify the various social virtues incumbent on him.

Thus far the Eighth Section, illustrating the connection between self-government and the domestic virtues.

* That is, the partiality of the father renders him blind to the defects of the son whom he loves; the unsatisfied mind of the husbandman fancies his corn weak and low when it is tall and waving.

脩身齊家

所謂治國必先齊
其家者其家不可
教而能教人者無
之故君子不出家
而成教於國孝者
所以事君也弟者
所以事長也慈者
所以使衆也
2 康誥曰如保赤子
心誠求之雖不中

(SECTION IX. On "Well-governing a Province.")

What the Sage intends by saying, that if a man would govern a province aright, it is necessary previously to establish order and virtue at home, is this, that for one incapable of instructing his own house, to be capable of instructing men, is impossible. The Superior man indeed does not go out of his own house to perfect himself in the art of governing a country. It is Filial veneration that he cherishes towards his sovereign, Fraternal respect, which he exercises toward his superiors, and Fatherly compassion, that he displays toward the great body of the people.

2 This compassion, the *Khang-kao** illustrates by saying,—"as you carefully watch over an infant child;"— if the mother's heart be really bent on learning the wants of her babe, though she should

* See note at the foot of page 6. The emperor *Woo*, in his address to his younger brother *Khang*, on investing him with the little kingdom or rather province of *Wy*, as an hereditary possession, says to him,—" As dealing with a man who labours under any disease, so purge off the diseases of thy people; as they were a new-born infant, so tenderly nourish thy people's infant virtue." *Shoo king*. f. 19.

不遠矣未有學養子而后嫁者也[3]一家仁一國興仁一家讓一國興讓一人貪戾一國作亂其機如此此謂一言僨事一人定國[4]堯舜帥天下以仁而民從之桀紂帥天下以暴而民從

not exactly understand them, she will not be far from discerning the wants of her own helpless offspring. Yet no woman is expected to acquire maternal feelings, prior to becoming the mother of a family.*

[3] Let the family of the ruler alone be virtuous, and the whole country will soon cultivate virtue; Let the family of the ruler be gentle and condescending, the whole country will quickly practise the same virtues. But if the ruler be avaricious, the whole country will soon be in a state of revolution. Such then is the force of one man's example: which verifies the axiom, that, one word may overturn business, one man firmly establish a kingdom.

[4] *Yao* and *Shun* governed the empire by their exalted virtue, and the people followed their example. *Kyĕh*† and *Cheu* ruled the

* The intention of *Tsang-tse* in this illustration is not very clear; it seems to be, however, that as a woman though not expected to display maternal tenderness till she fill that relation, still has within her that tender sensibility and compassion from whence it springs; so a man who duly governs a numerous household, possesses the grand requisites for ruling, prior to his filling that situation. †*Kyeh*, the last emperor of the *Hya* dynasty, was

之其所令反其所
好而民不從是故
君子有諸己而后
求諸人無諸己而
后非諸人所藏乎
身不恕而能喻諸
人者未之有也
故治國在齊其家
詩云桃之夭夭其
葉蓁蓁之子于歸
宜其家人宜其家

empire by cruelty and vice, and the people also imitated their evil deeds: yet when their commands were contrary to the people's wishes, they refused to obey them. The Superior Man having within himself the requisite virtues, seeks to implant them in the minds of others; but without first possessing them himself, he is utterly incapable of imparting them to others. That a man, void of benevolence himself, should yet be able to impart it to others, is wholly impossible.—The good government of a country therefore, must originate in a man's cultivating virtue in his own house.

[5] The *Shee* says,

"The peach tree how pleasant!
Its leaves how blooming and luxuriant!
Such is a bride when she enters the house of her spouse,
And duly regulates his family."*

a most cruel and capricious tyrant. The desponding reply of the people to his vain boast, that his rule would continue as long as the sun, has been already quoted. He was expelled by the excellent *T'hang*, A. C. 1795. The degenerate Chow, the last of the *Shang dynasty*, or the family of *T'hang*, was dethroned by *Woo-wang*, who founded the *Tcheu* dynasty, A. C. 1077.

* This is the stanza which Sir Wm. Jones has so pleasingly versified in the Asiatic Researches vol. ii: another which he has mentioned, is that occurring p. 9; and a third may be seen p. 25.

人而后可以教國人6詩云宜兄宜弟宜兄宜弟而后可以教國人7詩云其儀不忒正是四國其爲父子兄弟足法而后民法之也8此謂治國在齊其家

Let a man then first, duly instruct the various members of his own family, then can he instruct the people of his charge.

[6]The *Shee-king* also says, " Act worthy of an elder, a younger brother."* First then act worthy of an elder, a younger brother, by fulfilling the duties incumbent on these relations; then will you be able to instruct the people of your charge.

[7] The *Shee* says, again,

> " When the example of the wise is not wanting,
> Equity reigns from sea to sea."†

Where the ruler himself performs the duties required of him as a father, a son, an elder and a younger brother, then will the people will then cheerfully follow his example.—[8]It is thus that the government of a country emanates from the due preservation of domestic order and virtue.

* An ode composed to celebrate the emperor *Chhing's* goodness towards his ministers, in which ode he is introduced as thus addressing them, " Act worthy of younger and elder brothers, and by your exalted virtue, secure happiness and long life." See *Shee-king*, *Syou-ya*, f. 29. † A quotation from an ode extolling a diligent

regard

右傳之九章釋齊家治國

所謂平天下在治其國者上老老而民興孝上長長而民興弟上恤孤而民不倍是以君子有絜矩之道也

[2]所惡於上毋以使下所惡於下毋以事上所惡於前毋

Thus far the Ninth Section, shewing how the good government of a country depends on that of a family.

(SECTION X. On "the due government of the Empire as depending on that of each Province.")

What the sage says respecting the peaceful settlement of the empire as depending on the government of each province, is this:—When the Emperor manifests filial piety, the people will be incited to dutiful respect; when the emperor duly regards his elder brother, the people will duly regard the fraternal relation; if the emperor protect the orphan, the people will not be void of compassion; therefore let the sovereign himself maintain a line of conduct squaring perfectly with virtue.

[2] That which you dislike in your superiors, do not exercise towards your inferiors; that which you hate in your inferiors, do not practise toward your superiors; that which is disgusting

regard to peace and tranquillity, but by whom written, or to whom addressed, is not certainly known. See *Slee Hing, Kwuk fung, fol. 29.*

以先後所惡於後毋以從前所惡於右毋以交於左所惡於左毋以交於右此之謂絜矩之道。詩云樂只君子民之父母。民之所好好之民之所惡惡之此之謂民之父母

in those before you, do not set before those behind you; what is unpleasant in those behind you, do not shew to those before you; what is base in those on your right hand, do not manifest in your intercourse with those on your left; what is evil in those on your left, do not propose to those on your right hand: it is this which is meant by that line of conduct which squares perfectly with equity and virtue.

3 The *Shee* says,

> "Happy indeed is the Superior man,
> The father and the mother of his people!"*

He who loves that which is beneficial to his people, and hates that which is grievous to them, is the man who may be justly termed the father and mother of his people.

* Part of an ode sung on entertaining a highly esteemed guest; see *Shee-king*, *Syew-ya*, fol. 8. The term "superior man," though here applicable to a sovereign, may still be understood as applicable to any person eminent for public virtue.

4詩云節彼南山維石巖巖赫赫師尹民具爾瞻有國者不可以不慎辟則為天下僇矣
5詩云殷之未喪師克配上帝儀監于殷峻命不易道得眾則得國失眾則失國
6是故君子先慎乎

4 The *Shee* says,

> "How tow'rs yon southern mountain!
> Its craggy rocks how gloomy and terrific!
> Equally dreadful is Yuen, our ruler,
> Viewed by all the people with silent fear."*

He who has to direct public affairs, can never intermit self-circumspection; to decline herein, involves him in ruin.

5 The *Shee* again says,

> "Before the monarchs of the Syang dynasty became degenerate,
> Their conduct might be compared with that of the Supreme.
> It becomes us to regard the Syang dynasty as a mirror:
> To preserve the sacred gift of heaven is not easy."†

This tells us, that to gain the affections of the people, is to gain the sovereignty; but to lose them, is inevitably to lose it.—6 The Superior man, therefore, should, above all things, carefully cul-

* Part of a satire, composed by *Kya-poo*, on *Yuen-shee*, a minister employed by the emperor *Suen-wang*; but dreaded for his cruelty. He is introduced by *Tsang-tse*, as a contrast to a ruler, or minister, who is the parent of the people. See *Shoo-king*, *Syeu-ya*, f. 18.

† An admonitory ode, addressed by the great *Tchyeu*, to

his

德。有德此有人。有人此有土。有土此有財。有財此有用。德者本也。財者末也。[7]外本內末。爭民施奪。[8]是故財聚則民散。財散則民聚。[9]是故言悖而出者亦悖而入。貨悖而

tivate virtue and wisdom: if he possess these, men flock around him; upon this he quickly acquires territory;* the acquisition of territory will produce revenue; and once possessing revenue, he has all things necessary for his government. Thus then virtue and wisdom are the root; riches and empire, the branches and fruit.

[7] If the root, however, be disregarded, and the branches alone engage the mind, discontent quickly fills the minds of the people, and excites them to violence and rapine.

[8] Hence, If wealth be avariciously heaped up, the people will be scattered; but where wealth is wisely and liberally dispensed, the people will remain in union and peace.—[9]As therefore when commands harsh and tyranical are issued, they ultimately recoil

his Imperial nephew *Ching-wang*, in which he recounts the causes why the empire was transferred to the *Tcheou* dynasty, and cautions him against neglect and supineness, as the certain forerunners of his family's downfal. See, *Shoo-king*, *Ta-ya*, f. 15. * *The changes which had already taken place in the government of China, were* such as to justify this declaration: it was thus that *T'hang* had been seated on the throne to the rejection of the *Hya* family; and *Woo-wang*, afterwards, to the rejection of *T'hang's* family when they became degenerate.

入者亦悖而出
10康誥曰惟命不于
常道善則得之不
善則失之矣
11楚書曰楚國無以
為寶惟善以為寶
12舅犯曰亡人無以
為寶仁親以為寶
13秦誓曰若有一个
臣斷斷兮無他技
其心休休焉其如

on him commanding; so wealth obtained by illegal force will be ultimately lost in the same way.

[10] The *Thang-kao* has it,—"But the gift of heaven (empire,) is not bestowed for ever;" which means, that by acting virtuously, it may be obtained and preserved; but otherwise, inevitably lost.

[11] Speaking of the *Cho* country, one writer says, "the people of *Cho* set no value on precious stones; they esteem nothing precious but the virtuous man."*—[12]His uncle, the wise *Fwan*, also formerly instructed *Wun-koong* to reply thus to the king of *Chin's* embassador, "I am a fugitive; I have nothing left which I deem precious, beside filial piety."†

[13] The *Chin* sovereign once said, Had I but one minister sincere and upright! Though he possessed no other ability, yet did he

* *Choo-kyen-tse*, minister of *Ting-keong*, sovereign of the *Chin* province, enquiring of *Wang-syuen-yo*, embassador from the *Cho* province, whether, in that province, they had the *pak-kyen*, a certain precious stone was answered, "Yes." They are of great value; What may be their price? "We set no value on them; what we value is, the virtuous and able *Koon-shyea-foo*." See *Koo-woo*, vol. ii. † *Wun-koong* had been driven into exile by a faction at home: while in this state, his father, who governed the *Tsin* province, died; upon th

有容焉人之有技
若己有之人之彥
聖其心好之不啻
若自其口出寔能
容之以能保我子
孫黎民尚亦有利
哉人之有技媢疾
以惡之人之彥聖
而違之俾不通寔
不能容以不能保
我子孫黎民亦曰

possess a heart enlarged and generous; would he, when talents appear in another, regard them with the same satisfaction as though possessed by himself; if another manifest wisdom and ability, would he, not merely expressing a favorable opinion with the lips, cordially esteem him, and employ him in affairs—such a minister might preserve my posterity and my people for ages to come; yea he might profit his country to the latest generations:—But an able minister, who, seeing a man of wisdom and integrity, would dislike him through envy; would prevent a man of known ability and integrity rising into notice, nor employ him in any business of importance,—such a minister, however able, would be incapable of protecting my children and my people; yea, how dangerous would he be!

Mo-kong, who governed the *Chin* province, sent an ambassador to *Wun-kong*, telling him, that this was a fit opportunity to recover his province; to whom, instructed by his uncle, he replied as above, that the recovery of his kingdom was of no value to him, compared with discharging the debt of filial piety, which his father's death then required of him. See *Lee-kee*, *Than-kong*, vol. i.

* *Tsang-tsz* having, in the foregoing paragraph, pressed home the necessity of a sovereign's possessing virtue himself;

殆哉

[14]唯仁人放流之迸諸四夷不與同中國此謂唯仁人爲能愛人能惡人

[15]見賢而不能舉舉而不能先命也見不善而不能退退而不能遠過也

[16]好人之所惡惡人之所好是謂拂人

[14] Only a man of genuine virtue, however, dismisses such evil and dangerous men from his presence; he drives them to the barbarous nations without; nor permits them to remain within the Middle Country:* which verifies the saying, that only the man of perfect virtue can with due discrimination either love or abhor men.†

[15] For a prince to see a wise and virtuous man, and through weakness feel unable to notice him; or, to notice him, and yet feel unable speedily to advance him, is to treat him with contempt: to see a wicked man, and feel unable to dismiss him; to dismiss him, and yet not send him far distant, is a criminal weakness.

[16] For a prince to love those who are the objects of general detestation, and to hate those who are loved for their virtues, is contrary to the nature of men: such misguided men, misery inevitably awaits.

himself; in this and the three following paragraphs, inculcates the necessity of chusing virtuous ministers, which he enforces in a way both delicate and energetic.

* China.

† A quotation from the sage's observations in the *Lun-yu*, in collecting and compiling which, *Tsang-tse* is supposed to have had the principal hand.

之性菑必逮夫身

[17]是故君子有大道必忠信以得之驕泰以失之

[18]生財有大道生之者衆食之者寡爲之者疾用之者舒則財恆足矣

[19]仁者以財發身不仁者以身發財

[20]未有上好仁而下

[17] The Superior man who governs, therefore, once discerning the path of equity, must faithfully and uprightly adhere thereto, that he may preserve his kingdom; should he give himself up to pride and arrogance, he will infallibly lose his country.

[18] * There are legitimate ways in which the sovereign may acquire wealth; when those who by their labour produce tribute, are numerous, when those who receive public salaries are few, when [the husbandman not being interrupted] the corn is speedily produced; and when those who expend the public money practise a wise œconomy, there will ever be a sufficiency of money in the royal treasury.—[19] The virtuous ruler, further, acquires dignity and veneration in the use of his wealth; but the ignoble man heaps up wealth at the expense of his integrity and character.

[20] When the sovereign himself reveres virtue, it is impossible that his subjects should forget the respect due to him; when the

* *Tsang-tse now digresses to the subject of revenue, and reprobating a rapacious accumulation of wealth, points out the ways in which a prince can acquire wealth with dignity and honour.*

不好義者也未有好義其事不終者也未有府庫財非其財者也[21]孟獻子曰畜馬乘不察於雞豚伐冰之家不畜牛羊百乘之家不畜聚斂之臣與其有聚斂之臣寧有盜臣此謂國不以利為利

people duly regard the rights of the sovereign, it is impossible that the revenues should not be easily collected; and equally impossible, that a revenue thus collected without extortion, should not be deemed sacred to the sovereign's use.

[21] *Moong-shyen-tse* says;* They whose rank enables them to maintain a chariot and horses, should not degrade themselves by selling fowls and swine; they who use ice in their offerings to the deceased,† should not be concerned in the merchandize of cows and goats; much less should those who bring out a hundred chariots, employ a rapacious servant: than such an unjust servant, it were better to employ an open robber. This shews that a country is not enriched by the mere accumulation of money; but by the prevalence of equity and justice.

* *Moong-shyen-tse*, a wise mandarine of *Loo*, who lived three reigns prior to Confucius. This passage describes three ranks of mandarines rising above each other. † This was proper only for those of superior rank, to whom those who furnished a hundred chariots when called upon by their sovereign, were superior still.

以義爲利也
[21]長國家而務財用
者必自小人矣彼
爲善之小人之使
爲國家菑害並至
雖有善者亦無如
之何矣此謂國不
以利爲利以義爲
利也

右傳之十章釋
治國平天下

[21] If a sovereign bend his mind wholly to the extorting of money from his people, it must be through the advice of some wicked minister, although the sovereign may imagine him upright. But if a wicked minister thus impose on a sovereign, the wrath of heaven, and the indignation of an injured people will at once be felt in that country; and though a virtuous minister be employed, he cannot avert these calamities. Such then is the force of that maxim, that a country's prosperity and riches spring not from the sovereign's accumulation of wealth, but from the administration of virtuous and upright ministers.

Thus far the Tenth Section, on wisely governing a province, and preserving the whole empire in peace and tranquillity.*

* The end of the work; to which Chyo-hee subjoins a note, intimating, that the first Four sections describe the scope and design of the work, which the last Six fully exemplify; that the Fifth is important, as explaining the means by which the mind is enlightened; and the Sixth, as describing the source of self-government.

THE PRAXIS,

Or, Remarks on the Characters in TA-HYOH.

THE *Ta-hyoh* being given with a translation, an explanation of the characters it contains seems desirable, that those who feel the wish, may have an opportunity of examining the Chinese text. Of doing this, there are two ways; that of giving all the characters arranged under their proper keys, and that of explaining them as they occur in each paragraph; but as in the first, a knowledge of the Elements would be necessary in order to trace each character, which, however easy of attainment, can scarcely be expected in every one who may wish to explore a Chinese sentence, it seems better to explain each character as it occurs in the work; to which explanation any one can recur on meeting with it a second time. While this mode of arranging the characters, however, precludes the necessity of resorting to their respective keys, it affords an opportunity of illustrating the method of finding the characters by the key, which, in consulting a dictionary, is of equal importance with tracing a Hebrew root, or the root of a verb in Greek or Latin.

Mode of tracing the Characters.—In a Chinese dictionary, the reader will find every character placed under some one of the two hundred and fourteen Elements, as its key. The key of a character is therefore the first thing he has to discover: in doing which, the following rules may assist him:

1. If the character be a simple one, or one not evidently divisible into two distinct elements, the complete element which he can discern therein will generally be the key. Thus in 在 *tsai*, (char. 5) he may discern 土 *t'hoo*, the earth, as a complete element, which he will find the key; but the other part is no complete character. So also in 學 *hyoh*, learning, (ch. 2) the key 子 *tsz*, a son, can be discerned at the bottom; but the upper part, though composed of several, exhibits none complete.

2. In characters formed of two elements, the key is generally that on the left. Thus in 道 *tao*, the way (4), the key 辵 *khyŏh*, irregular motion, is on the left. In 明 *ming*,

bright, the key 日 *yih*, the sun, is on the left; as is 女 *nyú*, a woman, the key of 好 *haó*, good, (24.) In a few instances, that on the right is the key: as in 知 *chee*, knowledge, the key of which is 口 *khóu*, the mouth; but this is more rare.

3. In a character composed of an element and a primitive, or those in which one part is an element, while the other part contains an element with some addition, or perhaps two united, or possibly three, the element which appears most prominent and clear will generally be found the key: which will commonly be that on the left. The exceptions to these rules are occasioned chiefly by;

4. Certain particular elements which prefer a different position; of these about twenty-four claim the top; as 艸 *ts'háo*, grass, 竹 *chooh*, a bamboo, 門 *mun*, a door, &c. About sixteen prefer the right side, of which the chief are 月 *yuĕh*, the moon, 刀 *too*, a knife, 力 *lih*, strength, 鳥 *nyáo*, a bird, and 頁 *yĕh*, the head. About six prefer the bottom, as 木 *mooh*, wood, 凵 *khan* a chasm, 皿 *ming*, a vessel. A few which have the key in the middle, or otherwise so disguised as not to be easily discerned, the Chinese arrange together without regard to the keys, under the number of strokes which they contain. With these exceptions, the rest, more than three fourths, fall under these rules.

In the Imperial Dictionary, which may serve as a sample of the rest, these keys or Elements are arranged according to the number of strokes they contain. The key itself is the first character explained; then follow such as are formed by the addition of one point or stroke; afterward those formed by the addition of two, three, or four strokes, to the highest number. It is here, that, counting the additional strokes, the student has to look for the character in question; the key and the number of strokes added thereto in the characters of any page, being marked on the margin. Any character being thus found by its number of strokes, the next thing seen will be its obsolete form, if it have any, then the Initial and Final of which the name is formed, and lastly its meaning. Thus in the character 明 *ming*, for example, we shall find 朙, said to be its ancient form: then from the *Kwang-yuen*, a more ancient dictionary, 武 *woó*, and 兵 *ping*, are quoted, as the two characters to be 'divided,' in order to form the sound of the character; but the *Tsa-yuen*, the *Yuen-hooi*, and the *Ching-yuen*, three

other dictionaries, are quoted as adducing 眉 m-y, and 兵 p-ing, to form its true sound, 'which,' says the editor, 'being divided, accord in sound with the character 鳴 ming.' Thus the sound of every Chinese character is defined by an initial and a final; the latter of which is supposed also to mark the *tone* of the character. The name or sound thus ascertained, authorities are then quoted for its meaning, the first of which, from the *Shyŭh-wan*, is 'light, brightness, splendor;' which is confirmed by various authorities, too long to be inserted here, as this character occupies a whole page; one of them, however, is the following sentence, 也明故成日月 *Yih yuth chhing koó ming yeá*, 'The sun and moon coalesce, therefore, brightness,' is meant. Thus then are the characters arranged, their various meanings defined, and supported by authorities when they exist; which may be the case with about two fifths of the characters in the Imperial dictionary.* If this process fail of discovering the character, either the key is mistaken, or the number of additional strokes not rightly counted, for which the remedy is easy.

In perusing this little work, it is necessary that the reader bear in mind, what has been already explained so much at large in the Grammar, that while a character expresses an idea, it is its position which fixes it as a part of speech. Hence if a character perform the office of a verb in the first instance, it may occur in the next line as a substantive or an adjective. Thus in the first sentence 明 *ming* is a causal participle 'enlightening,' &c. but in the next line it forms a part of the compound 德明 *ming-tĭh*, 'the intellectual faculty, reason.' Thus also 定 *ting*, the 6th character in the second paragraph, may be deemed the substantive 'fixedness,' governed by the verb 有 *yiu*, to have; but 定 *ting*, the next character, is the passive participle 'fixed,' and thus with others. To analyse each character thus, as often as it occurs, would too much swell the volume; for although less than four hundred, as

* As writing the characters is by far the most effectual way of imprinting them on the memory, a word or two on that subject may not be useless: The Chinese write them with a brush or pencil, held upright between the thumb and the two first fingers, the arm lying straight on a flat table. This mode is to be recommended to beginners, particularly the young. It is however possible to write the characters with considerable accuracy and dispatch, with an English pen, if the hollow part be turned inwards to the sight, which a student who wishes to write the meaning in English with the same pen, will often find highly convenient. The Chinese generally begin with

with

repeated in the work they form above two thousand. However one sentence may be thus analysed, which will enable the ingenious reader to form some idea of the rest.

The First sentence in the Tà-hyŏh analyzed.

(1) 大 *Tà*, (an element,) great, an adjective. (2) 學 *hyŏh*, (key 子 *tsè*, a son;) learning; generally the verb to learn, but here a substantive denoting the thing taught, learning or doctrine. (3) 之 *tchee*, (key, 丿 *phyĕh*, oblique,) a pronoun, character, and also a genitive particle, which last is its office here; see p. 229. (4) 道 *taò*, (首 *shyèu*, the head added to the key 辵 *khyŏh*, interrupted motion,) the way, physically and morally; a substantive. (5) 在 *tsài*, (key 土 *Thoò*, the earth,) to be, to be situated in, &c.; a character signifying the substantive verb as connected with place; see p. 451. (6) 明 *ming*, (月 *yuĕh*, the moon, added to the key 日 *yĭh*, the sun,) bright, or brightness; here its position gives it the force of a causal participle. (7) 德 *tŭh*, (the obsolete ch. 悳 *tuh*, habit, faculty, added to the key 彳 *chhĭh*, a short step,) habit, power, faculty; often used for habitual virtue: 德明 *ming-tuh*, 明 *ming*, added to 德 *tŭh*, to form a compound denoting the understanding, reason, the intellectual faculty. See p. 516. 在 *tsài*, 'consists,' a verb as in 5. which see. (8) 親 *ts'hin*, near, a relative, as father, mother, &c. but here the commentators read it *sin*, and ascribe to it the meaning of 新 *sin*, new; to renovate; thus understood, it has the force of an active participle. (9) 民 *min*, (the key 氏 *shei*, a name,) people, nation; the people: a substantive. 在 *tsài*, a verb, see 5. (10) 止 *chie*, (an element,) to stop, to rest, to remain; an active participle. (11) 於 *yu*, (key 方 *fang*, a rule;) at, in; a prepositive character, see p. 231. (12) 至 *tchí*, (an element,) to arrive at: here it has the force of a superlative; see Adjectives, p. 290. (13) 善 *shyèn*, (key 口 *khèu*, a mouth,) virtue, here a substantive.——This may serve to give the reader some idea of the mode of analyzing a Chinese sentence. The other characters will be explained as they occur.

with the left side of the character, and make the horizontal before the perpendicular strokes, except that at the bottom, which generally finishes the character.

The remaining characters in the TA-HYOH Explained.

Characters occurring in "the King."

Paragraph 2d.

14. 知 *chee*, (口 *khòu*, the mouth, added to the key 矢 *chhè*, an arrow,) to know; knowledge.

15. 而 *ûr*, (one of the elements,) the copulative conjunc. and; see p. 489.

16. 后 *hyeû*, (key 口 *khòu*, the mouth;) a sovereign's consort; the second; afterward.

17. 有 *yèu*, ナ *tsò*, the left, added to the key 月 *yuĕh*, a month,) the verb to have.

18. 定 *ting*, (疋 the obsolete ch. for 正 *ching*, right, &c. and the key 宀 *myen*, a shed,) decided, firm, established; fixedness, &c.

19. 能 *nung*, (the key 肉 *yoŏh*, flesh,) can, &c. an auxiliary serving to the potential mood; see p. 410.

20. 静 *tsing*, (争 *tsung*, quarrel, added to the k. 青 *tshing*, natural colour,) tranquil, calm, collected.

21. 安 *ngon*, (女 *nyû*, a woman, added to the key 宀 *myen*, a shed,) ease, comfort, happiness; to be at ease, &c.

22. 慮 *lyû*, (思 *se*, thought, added to 虍 *hoò*, a tyger, the key 心 *sin*, the heart,) to consider, to weigh maturely.

23. 得 *tĕh*, (key 彳 *chhĭh*, a short-step,) to get, to attain.

Paragraph 3d.

24. 物 *woŏh*, (勿 *woŏh*, a neg. added to 牛 *nyeu*, a cow,) things; objects of sense.

25. 本 *pûn*, (一 *yĭh*, one added below to the key 木 *moŏh*, wood,) root, essence, origin: cause.

26. 末 *mŏh*, (*yĭh*, one added above to the k. 木 *moŏh*, wood,) branches, the external part; effects produced by a cause.

27. 事 *sè*, (the key 亅 *khyŭh*,) business, affairs in general.

28. 終 *choong*, (冬 *toong*, winter, added to the k. 糸 *se*, silk,) end, consummation.

29. 始 *chhee*, (台 *thai*, a certain star, added to the key 女 *nyû*, a woman,) source, beginning; to begin.

30. 所 *sò*, (斤 *kin*, a weight of 22 oz. added to the key 戶 *hoò*, a door,) the relative who or which. See p. 323.

31. 先 *syen*, (key 儿 *yin*, the obsolete ch. for man,) before, first; cause.

32. 後 *hyeû*, (the key 彳 *chhĭh*, a short step,) after, last; effect.

33. 則 *tsih*, (貝 *pŏy*, a pearl, added to 刀 *tæo*, a knife,) 'then;' a conj.*

34. 近 *kin*, (斤 *kin*, a weight, added to the k. 辵 *khy h*, irregular motion,) near.

35. 矣 *eè*, (厶 *myéu*, base, and the k. 矢 *chheè*, an arrow,) an enclitic; see p. 540.

Paragraph 4th; page 3d.

36. 古 *koò*, (十 *shih*, ten, added to the key 口 *khóu*, the mouth,) ancient; rendered a substantive by the genitive particle; see Rem. 9, p. 554.

37. 欲 *yoth* (谷 *koth*, a valley, and the k. 欠 *khyèn*, wanting,) desire; to desire.

38. 天 *t'hyen*, (一 *yih*, one, added to the key 大 *tà*, great,) heaven.

39. 下 *hyà*, (卜 *poth*, divination, added to the key 一 *yih* one;) below, under, beneath: 下天 *T'hyen-hyà*, a compound used to express China.

40. 者 *tchyeà*, (key 老 *laò*, aged,) a formative particle, see page 522. Added to *t'hyen-hyà*, the empire, it denotes the people.

41. 治 *cheè*, (台 *t'hai*, a certain star, and the key 水 *shwùi*, water,) to regulate, to put in order.

42. 其 *khee*, (key *pŏh*, eight,) a demonstrative pronoun. See p. 331.

43. 國 *kwŏh*, (或 *hŏh*, perhaps, added to the key 囗 *wy*, to encircle,) a province, a country.

44. 齊 *ts'hee*, (an element,) even, level, alike; to establish order.

45. 家 *kya*, (豕 *tchèe*, a hog, added to the key 宀 *myen*, a shed,) a house, a family including children, domestics, &c.

46. 修 *syeu*, (key 人 *yin*, a man,) to compose, to regulate, to renew.

47. 身 *shin*, (an element,) body, self, himself, &c. a recipro pron.

48. 正 *ching*, (一 *yih*, one, and 止 *chée*, to stop,) just, right: to rectify.

49. 心 *sin*, (an element,) the heart.

50. 誠 *chhing*, (成 *chhing*, complete, &c. added to the key 言 *yen*, a word,) solid, true, right; to correct or perfect.

51. 意 *eè*, (音 *yin*, a sound, added to the key 心 *sin*, the heart,) idea, desire, intention.

52. 致 *cheè*, (the key 至 *cheè*, to arrive at,) to extend fully; extension.

53. 格 *kŭh*, (各 *kŏh*, each, added to

* This Character was omitted by mistake in treating of the Conjunctions; it has generally the force of the conjunction 'then;' as in this instance.

the key 木 *mŏŏh*, wood,) a tall and regular tree; also a rule or example; to examine, to comprehend perfectly.

Paragraph 5th; page 5th.

54. 平 *p'hing*, (key 干 *kan*, a buckler,) even, right; to set in perfect order.

Paragraph 6th; page 5th.

55. 自 *tsŭ*, (an element,) self; also the prep. from; see p. 257.

56. 子 *tsŭ*, (an element,) a son. *Thyen-tse*, the Son of Heaven, a title given to the emperor.

57. 以 *eè*, (the key 人 *yin*, a man,) to use, to reckon, &c.

58. 庶 *thòo*, (key 广 *yen*, a shelter,) many, the many, the common people, a collective; see p. 367.

59. 壹 *yih*, (key 士 *se*, learned,) the num. one.

60. 是 *shei*, (疋 *sho*, the feet, and the key 日 *yih*, the sun;) the substantive verb is, &c.

61. 皆 *kyai*, (比 *pei*, to compare, added to the key 白 *pŭh*, white,) all; a collective pronoun.

62. 爲 *wy*, (the key 爫 *chaó*, claws,) to be, to make; also for, on account of.

Paragraph 7th; page 5th.

63. 亂 *luòn*, (the key 乚 *yuth*, hooked,) disturbed, confused; confusion, disturbance, tumult, sedition.

64. 否 *fyèu*, (不 *pŏh*, not, and the key 口 *khou*, a mouth,) a negative particle used interrogatively.

65. 厚 *hyèu*, (key 厂 *hàn*, a cavern,) thick, large, important, weighty.

66. 薄 *p'hŏh*, (溥 *p'hoó*, totally, and the key 艸 *ts'hoó*, grass,) thin; light, worthless.

67. 未 *wŷ*, (*yih* one, added to the key 木 *mŏŏh*, wood,) the neg. particle, not, not yet; see p. 484.

Characters in Chyu-hee's Observation, page 6.

68. 右 *yèu*, (key 口 *khŏu*, the mouth.) The right, the right hand; here, it refers to the foregoing paragraphs.

69. 經 *king*, (key 糸 *se*, silk,) the woof of cloth; a fixed star; right, fixed; a term applied by the Chinese to their five classical books; and here, to the foregoing text or epitome of Confucius.

70. 一 *yih*, (an element,) one.

71. 章 *cheng*, (早 *tsoò*, early, and the key 立 *lih*, stand,) clear, manifest; a section.

72. 盍 *khai*, or 盍 *hoh*, why not? and the key 艸 *ts'hau*, grass,) to cover, to guess; also the conjunct. for, &c.

73. 孔 *khoong*, (key 子 *tsé*, a son,) a cave; large; the family name of *Khoong-foo-tse*, or Confucius.

74. 言 *yen*, (an element,) to speak; a word, doctrine.

75. 曾 *Tsung*, (key 曰 *yuěh*, to speak,) to superadd; the family name of *Tsung-tse*, the most eminent of Confucius's disciples who survived him. He instructed *Tse-se*, the sage's grand son, who afterwards instructed *Mung-tse*.

76. 述 *shyŭh*, (朮 *shyŭh*, a medicinal plant, and the key 辵 *khyŏh*, interrupted motion,) to narrate, to follow or illustrate another's doctrine.

77. 傳 *chhuǒn*, (專 *chuon*, only, wholly, and the key 人 *yin*, a man,) to hand down, or deliver to others.

78. 十 *shih*, (an element,) ten.

79. 門 *mun* (an element,) the door; 門人 *mun-yin*, a term applied to disciples.

80. 記 *kee*, (己 *ke'*, self, and the key 言 *yen*, a word,) to recollect, to record.

Characters in Tsung-see's Comment.

SECT. I.

81. 康 *Khang*, (隶 *tai*, to extend, and the key 广 *yin*, a shelter,) quiet, tranquil; the name of the younger brother of the emperor *Woo-wang*, the founder of the *Tchyeu* dynasty, who ascended the throne, A. C. 1062.

82. 誥 *kaò*, (告 *kaò*, intimate, and the key 言 *yen*, a word,) to teach, to tell another. *Khang-kaò*, literally 'instructions given to *Khang*,' the title of a section in the *Shoo-king*.

83. 曰 *yuěh*, (an elem.) says, speak, &c.

84. 克 *khŭh*, (古 *koò*, old, and the key 儿 *yin*, man;) capable, able; to overcome.

Paragraph 2d: page 7th.

85. 甲 *kyăh*, (key 田 *t'hyen*, a field,) the head, the beginning. *Thai-kyah*, the second emperor of the *Syang* dynasty, who ascended the throne, A. C. 1690. Also, the Section in the *Shoo-king* which treats of him.

86. 顧 *koò*, (雇 *koò*, to hire, added to the key 頁 *yĕh*, the head,) to look attentively.

87. 諟 *shee*, (是 *shee*, the subst. verb, added to the key 言 *yen*, a word,) to investigate; also the pron. this.

88. 命 *ming*, (令 *ling*, to order, to appoint, added to the key 口 *khóu*, a mouth,) the gift or appointment of heaven; life, reason.

Paragraph 3d; page 7th.

89. 帝 *tee*, (key 巾 *kin*, a napkin,) a sovereign, applied here to the emperor Yao.

90. 典 *tyen*, (key 八 *pah*, eight,) law, doctrine: *Tee-tyen*, the title of the first section in the *Shoo-king*, which treats of Yao.

91. 峻 *tsen*, (key 山 *shan*, a mountain), high, elevated, abrupt, eminent.

Characters in Sect. II.

92. 釋 *shih*, (key 釆 *pyen*, divide, explain,) to solve, explain, illustrate.

93. 湯 *Thang*, (昜 *yang*, light, pure air, added to the key 水 *shooé*, water,) tepid water; also the name of the first emperor of the *Shang* dynasty.

94. 盤 *p'han*, (般 *pan*, to transfer, and the key 皿 *min*, a vessel,) the lower part of a vessel with a cover; a bathing vessel.

95. 銘 *ming*, (名 *ming*, a name, added to the key 金 *kin*, gold), sculpture; to engrave as on a vessel, &c.

96. 苟 *kyeu*, (句 *kyu*, a sentence, added to the key 艸 *ts'hao*,* grass,) thus, if, indeed; a subj. particle; see p. 421.

97. 新 *sin*, (key 斤 *kin*, a weight,) new, recent; to renew.

98. 又 *yeu*, (an element,) also, again, a copulative conjunction; see p. 491.

99. 作 *tsoh*, (乍 *tchhá*, suddenly, added to the key 人 *yin*, a man,) to make, to form, to cause.

100. 周 *Tchyeu*, (key 口 *khóu*, the mouth,) to environ, to embrace; the name of the great *Tchyeu*, the son of *Wun-wang*, and the brother of the emp. *Woo-wang*. He appears to have been one of the greatest men of the age in which he lived: though he did not fill the imperial throne, the Chinese have called the dynasty after his name. Also the *Tchyeu* dynasty.

101. 詩 *shee*, (寺 *tsi* a place deemed sacred, added to the key 言 *yen*, a word,) poetry in general: *Shee-king*, the book of Odes; see p. 548.

* For the abbreviated forms of certain characters when used in composition, see the Lessons, from p. 6 to page 11.

102. 雖 sooy (key 隹 choi, a species of bird,) although; a subj. conj.

103. 舊 kyeu, (萑 hooi, a certain herb, added to the key 臼 kyeu, a mortar,) ancient, old, inveterate, &c.

104. 邦 pang, (the key 邑 yik, a boundary,) a country: here, it means China.

105. 維 wy, (隹 choi a certain bird, added to the key 糸 se, silk,) to bind; it has often the force of the verb to be.

106. 故 koo, (古 koo, old, added to the key 攴 phoh, to touch lightly,) therefore; a continuative conjunct; see p. 492.

107. 無 woo, (key 火 ho, fire,) the neg. of the verb to have; see p. 482.

108. 用 yoong, (an element,) to use, to apply, &c.

109. 極 kih, (亟 kih, to hasten, added to the key 木 mooh, wood,) the apex, the summit; see p. 239.

110. 二 irr, (an element,) two.

Characters in Sect. III; page 8.

111. 云 yuen, (厶 myeu, secret, base, not known, added to the key 二 irr,) to say, to speak, &c.

112. 畿 kee, (key 田 thyen, a field;) a portion of land containing a thousand *lee*, esteemed the royal demesne; *pang-kee*, a country or kingdom.

113. 千 tsyen, (an oblique stroke placed above the key 十 shih, ten,) a thousand.

114. 里 lee (an element,) a Chinese measure of length anciently containing 2880 feet; also a village.

115. 惟 wy, (隹 choi, a bird, added to the key 心 sim, the heart,) only, an adv.

Paragraph 2d; ibid.

116. 緜 myen, (昏 hwun, twilight, added to the key 糸 se, silk,) literally, a twisted thread; and,

117. 蠻 man, (key 虫 choong, a worm,) the southern part, united, form *myen-man*, the note of a bird.

118. 黃 hwang, (an element,) yellow, esteemed the imperial colour.

119. 鳥 nyao, (an element,) a bird.

120. 于 yu, (key 二 irr, two,) the same in name and meaning with the prep. 於 yu, at, &c.

121. 丘 khyeu, (key 一 yih, one,) a hillock, a place raised around and low within.

122. 隅 yu, (the key 阜 fyeu, a boundary,) an angle or corner; *khyeu-yu*, any place full of trees.

123. 如 *yu,* (口 *khao,* the mouth, added to the key 女 *nyú,* a female,) as, like; an adverb of comparison.

124. 乎 *hoo,* (key 丿 *phyth,*) a note of interrogation, and occasionally of admiration.

Paragraph 3d; ibid.

125. 穆 *moöh,* (key 禾 *uo,* rice growing,) to revere; still, quiet. Here, according to the commentators, deep and vast.

126. 緝 *tsih,* (咠 *tsih,* to whisper, added to the key 糸 *se,* silk,) to connect, to continue.

127. 熙 *hee,* (㠶 *hee,* wide, and the key 火 *hó,* fire,) shining, splendid, illustrious.

128. 敬 *king,* (苟 *kyéu,* if, &c. added to the key 攴 *p'hōh,* to touch lightly,) to regard, to venerate; cordial regard.

129. 仁 *yin,* (二 *irr,* two, and the key 人 *yin,* a man,) virtue, goodness, love; often used for virtue in general.

130. 臣 *chhun,* (an element,) a minister, a ruler's chief servant.

131. 孝 *hyaò,* (key 子 *tsé,* a son,) filial piety.

132. 父 *foò,* (an element,) a father.

133. 慈 *ts'ke,* (茲 *ts'ke,* this, added to the key 心 *sin,* the heart,) pity, affection.

134. 與 *yú,* (key 臼 *kyeu,* a mortar,) to give; the prep. with, &c. see p. 259.

135. 交 *kyao,* (父 *foò,* a father, and the key 亠 *thyeu,*) intercourse; to associate with.

136. 信 *sin,* (言 *yen,* a word, and the key 人 *yin,* a man,) sincere, faithful.

Paragraph 4th; page 9th.

137. 瞻 *chyen,* (詹 *chyen,* garrulous, and the key 目 *moöh,* the eye,) to look up, to view, to mark.

138. 彼 *pee,* (皮 *p'hee,* the skin, and the key 彳 *chhih,* a short step,) the demonstrative pron. that; see p. 312.

139. 淇 *khee,* (其 *khee,* he, &c. and the key 水 *shoöi,* water,) the name of a river.

140. 澳 *yoöh,* (奥 *ngaò,* the south-west corner, added to the key 水 *shoöi,* water,) winding, crooked.

141. 菉 *loöh,* (key 艸 *ts'hoò,* grass,) a species of reed.

142. 竹 *choöh,* (an element,) a reed in general.

143. 猗 *ee,* (奇 *khee,* wonderful, added to the key 犬 *khyuén,* a dog,) an interjection expressing admiration: *ecce,* beautiful.

144. 斐 *fey,* (非 *fy,* false, added to the key 文 *wun,* fair), adorned; beauty.

115. 切 *tsyih*, (七 *tshih*, seven, and the k. 刀 *tao*, a knife,) to cut, to divide.

116. 磋 *ts'ho*, (差 *chha*, a fault, added to the key 石 *shih*, a stone;) to polish with the file, as ivory, &c.

117. 琢 *tyoh*, (豖 *chhoo*, to lead a pig with a cord, added to the key 玉 *yooh*, a precious stone,) to sculpture.

118. 磨 *mo*, (麻 *ma*, hemp, added to the key 石 *shih*, a stone,) to polish in the manner of lapidaries.

149. 瑟 *sih*, (key 玉 *yooh*,) a certain musical instrument; fine, exquisite.

150. 兮 *hee*, (key 八 *pah*, eight,) a note of admiration used chiefly in poetry.

151. 僩 *hhan*, (閒 *hyen*, within, and the key 人 *yin*, a man,) severe attention; assiduous, steady, exact.

152. 赫 *hhih*, (the key 赤 *chhih*, flesh-colour repeated,) red, fiery, resplendent.

153. 諠 *hyuen*, (宣 *syuen*, to publish, and the key 言 *yen*, a word,) the clamors of many; here, forgotten, according to the comment.

154. 恂 *syuen*, (旬 *syuen*, ten days, added to the key 心 *sin*, the heart,) faithful, filled with awe.

155. 慄 *lyuh*, (栗 *lyuh*, the chesnut, added to 心 *sin*, the heart,) to fear; to dread; *syuen-lyuh*, awful, venerable.

156. 威 *wy*, (戌 *syuh*, the time from 7 to 9 P. M. and the key 女 *nyu*, a woman,) majesty; venerable, majestic.

157. 儀 *ee*, (義 *ee*, right, just, and the key 人 *yin*, a man,) manner, form.

158. 盛 *shing*, (成 *chhing*, complete, and the key 皿 *min*, a vessel,) to contain, to hold; also full, fulness.

159. 忘 *wang*, (亡 *wang*, nothing, and the key 心 *sin*, the heart;) to forget, to bury in oblivion, forgotten.

Paragraph 6th; page 10th.

160. 戲 *hhee*, (key 戈 *koo*, a sword,) a comedy; joined with 於, and the compound pronounced *oo-hoo*, an exclamation.

161. 前 *ts'hyen*, (the key 刀 *tao*, a knife,) before, former; formerly.

162. 王 *wang*, (by some esteemed an element, but the element is really 玉 *yooh*, a precious stone,) a sovereign, a king, an emperor.

163. 賢 *hyen*, (key 貝 *py*, a pearl,) virtue; a virtuous man.

164. 親 *ts'hin*, (key 見 *kyen*, to see,)

kindred by blood, or by affinity; affection.

165. 小 *syaŏ*, (an element,) little, small, low, common.

166. 樂 *lŏh*, (key 木 *moŏh*, wood,) joy, delight; pronounced *ngŏh*, it denotes music, pronounced *ngaŏ*, fond attachment.

167. 利 *leè*, (禾 *hŏ*, standing corn, and the key 刀 *taŏ*, a knife,) profit, to profit; also sharp, keen.

168. 此 *tsè* (匕 *peè*, the handle of a weapon, and the key 止 *tchee*, to stop,) this; a demonstrative pron.

169. 沒 *moh*, (殳 *moh*, to dive, added to the key 水 *shooi*, water,) not; the end; to sink, to die.

170. 世 *shèè*, (key 一 *yih*, one,) an age properly of 30 years, the present age; the world.

SECT. IV. *pnge tsih*.

171. 聽 *t'hing*, (key 耳 *irr*, the ear,) to hear.

172. 訟 *tsoòng*, (公 *koong*, public, and the key 言 *yen*, a word,) contention, strife, complaint.

173. 吾 *ngoo*, (五 *ngoò*, five, and the key 口 *khŏu*, the mouth,) I, the first personal pronoun.

174. 猶 *yao*, (酋 *yaò*, ripe, finished, added to the key 犬 *khyuèn*, a dog,) like, as.

175. 必 *pih*, (key 心 *sin*, the heart,) must, will; an auxiliary; see p. 443.

176. 使 *sheé*, (吏 *leé*, a mandarine, added to the key 人 *yin*, a man,) to make, to cause; see p. 309.

177. 情 *ts'hing*, (青 *ts'hing*, nature, and the key 心 *sin*, the heart,) natural feelings, motions of the heart, passions; here, added to the two surrounding characters, it makes, *woo ts'hing tsyĕn*, not a true man; i. e. not a man of real feeling.

178. 得 *tih*, (key 彳 *chhih*, a short step,) to get, to obtain.

179. 盡 *tsin*, (key 皿 *min*, a vessel,) to draw out, to exhaust, to finish or complete.

180. 辭 *ts'he*, (key 辛 *sin*, bitter,) tale, word; also to refuse.

181. 畏 *wy*, (key 田 *t'hyen*, a field), to fear, to venerate.

182. 志 *tchee*, (士 *sè*, a learned man, and the key 心 the heart,) mind, inclination, desire.

183. 謂 *wy*, (胃 *wy*, the stomach, and key 言 *yen*, a word,) to say, to name or call.

SECT. V ; page 126.

184. 義 [illegible] (我 *ngò*, I, added to the key 羊 *yang*, a goat,) right or just.

185. 今 *kin*, (key, 人 *yin*, a man,) the adv. now.

186. 間 *kyen*, (月 *yuĕh*, the moon, and the key 門 *mun*, a door,) to interfere ; a space, an interstice ; at leisure.

187. 嘗 *shyang*, (key 口 *khow*, the mouth,) to taste or try ; an auxiliary forming the perfect tense ; see p. 436.

188. 竊 *syĕh*, (key 穴 *yuĕh*, a hole,) to steal ; by stealth, secretly, &c.

189. 取 *tsyù*, (耳 *irr*, the ear, added to the key 又 *yéu*, again,) to receive, to take.

190. 程 *Chhing*,* (呈 *chhing*, to petition, added to the k. 禾 *wo*, rice in the ear,) an exemplar ; *Chhing-tse*, one of the most famous commentators on Confucius. He lived under the *Soong* dynasty ; but somewhat earlier than *Chyu-hee*, who frequently quotes him.

191. 補 *poò*, (甫 *foò*, just, exact, fair, and the key 衣 *ee*, apparel,) to help, to supply.

192. 即 *tsih*, (the key 卩 *tsih*, a joint,) immediately, then ; a conj.

* N. B. 程 was printed by mistake in the Appendix, page 12, instead of the true character.

193. 窮 *khyoong*, (躬 *koong*, body, self, and the key 穴 *yuĕh*, a hole,) poor ; exhausted, terminated.

194. 理 *leè*, (里 *leè*, a Chinese mile, and the key 王 *ŏoh*, a precious stone,) to moderate, to govern ; the reason or principle of a thing.

195. 靈 *ling*, (key 雨 *yù*, rain,) the spirit, the mind, the rational faculty.

196. 莫 *mŏh*, (key 艸 *ts'haò*, grass,) not, a negative particle.

197. 教 *kyaò*, (key 攴 *p'hŏh*, to touch lightly,) to teach ; doctrine, precept.

198. 凡 *fwan*, (key 几 *kee*, a kind of table,) all, the whole ; a collective.

199. 因 *yin*, (大 *tà*, great, and the key 囗 *wy*, to encircle ;) from, as from a cause, a prep. See p. 256.

200. 己 *keè*, (an element,) self ; himself, &c.

201. 益 *yih*, (key 皿 *min*, a vessel,) to increase, to add ; profit, utility, &c.

202. 求 *khyeu*, (key 水 *shooi*, water,) to seek, to enquire for.

203. 力 *lih*, (an element,) strength ; diligence.

204. 久 *kyĕu*, (key 丿 *p'hyĕh*,) formerly, of old ; a long time.

205. 旦 *tán*, (一 *yih*, one, added to the key 日 *yih*, the sun,) clear; early: *yih-tan*, some day, ultimately.

206. 豁 *khŏh*, (害 *hai*, to destroy, added to the key 谷 *kŭh*, a valley,) through; completely open.

207. 然 *yen*, (key 火 *hò*, fire,) indeed, yet, but, only, a disjunctive conjunct. See p. 494.

208. 貫 *kwan*, (毌 *kwan*, to thread, and the key 貝 *py*, a pearl,) to thread, to unite.

209. 通 *t'hoong*, (甬 *yoong*, the middle or right path, and the key 辵 *khyoh*, interrupted motion,) through, entire; to understand thoroughly.

210. 焉 *yen*, (key 火 *hò*, fire,) a final particle.

211. 衆 *choóng*, (乑 *p'han*, to reach, and the key 血 *hyŭh*, blood,) all, a collective.

212. 表 *pyáo*, (key 衣 *ee*, clothing,) an outer garment, the external part.

213. 裏 *leé*, (里 *leé*, a Chin. mile, interjected within the key 衣 *ee*, clothing,) the inner part of a garment; the interior.

214. 精 *tsing*, (青 *ts'hing*, green, natural, and 米 *meé*, rice,) fine, good, perfect; the essence of a thing.

215. 粗 *ts'hoo*, (且 *chyéa*, but, &c. added to the kes 米 *meé*, rice,) gross, thick, large, rude.

216. 全 *ts'hyuen*, (王 *wang*, a king, and the key 入 *yih*, enter,) total, entire, perfect, the whole; to complete.

217. 到 *taò*, (至 *tchee*, arrive, added to the key 刀 *tao*, a knife,) to arrive at.

218. 體 *t'heè*, (豊 *lee*, propriety, &c. added to the key 骨 *ko-h*, bone,) the body, the substance.

[SECT. VI; *page* 158.

219. 毋 *woo*, (an element,) a prohibitory neg. See p. 480.

220. 欺 *khee*, (其 *khee*, he, &c. and the k. 欠 *khyen*, wanting,) to deceive.

221. 惡 *ngŏh*, (亞 *ngŏh*, unrighteous, and the key 心 *sin*, the heart,) evil; base, &c. when read *oò*, it means to hate.

222. 臭 *chyēu*, (自 *tsé*, from, and the key 犬 *khyuĕn*, a dog,) a smell, a scent.

223. 好 *haò*, (子 *tsé*, a child, added to the key 女 *nyü*, a woman,) good, excellent; to esteem.

224. 色 *sĕh*, (an element,) colour; also luxury.

225. 謙 *khyen*, (兼 *kyen*, the conj. and, added to the key 言 *yen*, a word,) satis-

fied; humility; pronounced *hyĕh*, it means at ease, happy.

226. 慎 *shin*, (真 *chhin*, true, and the key 心 *sin*, the heart,) attentive, diligent, careful.

227. 獨 *toh*, (key 犬 *khyuén*, a dog,) an old man without a son; alone; what a man alone knows, i. e. his internal part.

Paragraph 2d; page 15th.

228. 居 *kyu*, (古 *koó*, old, added to the key 尸 *shee*, a corpse,) to rest, to dwell, to abide, &c.

229. 厭 *yén*, (key 厂 *hán*, a cavern,) to dislike; *yén-yen*, to hide, to conceal.

230. 揜 *yen*, (弇 *yen*, to cover, and the key 扌 *shyéu*, the hand,) to cover, to conceal.

231. 著 *tchyú*, (the particle 者 *tchyéa*, and the key 艸 *ts'haó*, grass,) to bring into the light, to shew.

232. 視 *shee*, (示 *shee*, shew, tell, and the key 見 *kyen*, appear,) to look, to look into.

233. 肺 *fy*, (key 月 *yooh*, flesh,) the lungs.

234. 肝 *kan*, (干 *kan*, a lance, added to the key 肉 *yooh*, flesh,) the liver.

235. 中 *choong*, (key 丨 *kwán*, drawn through 口 *khóu*, the mouth,) the middle; the midst.

236. 形 *ying*, (the key 彡 *shan*, feathers,) form, image, exterior figure.

237. 外 *ngwái*, (卜 *poh*, divination, added to 夕 *tsih*, the evening,) the prep. without.

Paragraph 3d; ibid.

238. 目 *mooh*, (an element,) the eye.

239. 手 *shyéu*, (an element,) the hand.

240. 指 *cheé*, (旨 *cheé*, nice, fine added to the key 扌 *shyeu*, the hand,) the finger; to shew, to indicate.

241. 嚴 *yen*, (the key 口 *khóu*, the mouth,) severe.

Paragraph 4th; ibid.

242. 富 *foó*, (畐 *fooh*, fully, added to the key 宀 *myen*, a shed,) rich; riches.

243. 潤 *yuen*, (key 水 *shooi*, water;) to adorn; to soak, to render fruitful.

244. 屋 *ooh*, (至 *tchee*, to arrive, and 尸 *shee*, to extend,) a house, a habitation.

245. 廣 *kwáng*, (key 广 *yén*, a shelter,) great, ample, extended.

246. 胖 *p'hang*, (半 *pan*, half, added to

the key 肉 *yuh*, flesh,) half; a body cut in two; to divide.

SECT. VII; *page* 16*th*.

247. 忿 *fwǎn*, (分 *fwun*, divide, and the key 心 *sin*, the heart,) anger; to be angry.

248. 懥 *Chěè*, (疐 *chèè*, to tread, and the key 心 *sin*, the heart,) displeasure, to be displeased.

249. 恐 *khoóng*, (巩 *koóng*, to clasp or embrace, and the key 心 *sin*, the heart,) to fear.

250. 懼 *kyù*, (瞿 *kyù*, to stare through fear, and the key 心 *sin*, the heart,) terror, astonishment.

251. 憂 *yeu*, (key 心 *sin*, the heart,) to be sad; sadness.

252. 患 *hwàn*, (串 *chhwàn*, to unite to, a generic part, and the key 心 *sin*, the heart,) cogitation; to be sad, to think anxiously.

Paragraph 2d: page 17*th*.

253. 聞 *wun*, (門 *mun*, a door, added to the key 耳 *irr*, the ear,) to hear.

254. 食 *chhih*, (an element,) to eat.

255. 味 *wy*, (the neg. 未 *wy*, and the key 口 *khou*, the mouth,) to taste.

SECT. VIII; *page* 17*th*.

256. 愛 *ngài*, (key 心 *sin*, the heart,) to love.

257. 辟 *p'hih*, (key 辛 *sin*, bitter,) a king, a ruler; to swerve; oblique.

258. 賤 *tsyèn*, (戔 *tsyen*, small, light, and the key 貝 *py*, a pearl,) vile, abject, cheap; to contemn.

259. 哀 *ngai*, (key 口 *khoù*, the mouth,) to commiserate; sympathy, pity.

260. 矜 *khin*, (今 *kin*, now, and the key 矛 *myru*, a kind of spear,) to pity: *ngai-khin*, to commiserate strongly.

261. 敖 *ngaô*, (key 攴 *phôh*, to touch lightly,) *to wonder, to feel* elated.

262. 惰 *tò*, (key 心 *sin*, the heart,) idle, negligent: *ngaò-tò*, to despise.

263. 美 *wy*, (大 *tà*, great, added to the key 羊 *yang*, a goat,) beautiful, amiable; beauty, excellence.

264. 鮮 *syen*, (羊 *yang*, a goat, added to 魚 *yu*, a fish,) few.

Paragraph 2d; page 18*th*.

265. 諺 *yèn*, (彥 *yèn*, eminently learned, and the key 言 *yen*, a word,) common; a proverb.

266. 苗 *myao*, (田 *t'hyen*, a field, and the key 艹 *ts'haò*, grass) the budding of corn, herbs, &c.

267. 碩 *shih*, (頁 *yih*, the head, and the key 石 *shih*, a stone,) great, large, full; fulness, &c.

SECT. IX; *page* 19th.

268. 弟 *tee*, (key 弓 *koong*, a bow,) a younger brother; also regard, respect.

269. 長 *chang*, (an element,) wide, large; old; also the respect due to one superior in age.

270. 保 *pao*, (呆 *ngai*, foolish, silly, and the key 人 *yin*, a man,) to preserve, to protect; to nourish.

271. 赤 *chhih*, (an element,) flesh-colour; a new-born child.

272. 遠 *yuen*, (袁 *yuen*, a long robe, added to the key 辵 *khyoh*, irregular motion,) far, distant.

273. 養 *yang*, (羊 *yang*, a goat, added to 食 *chhih*, eat,) to support, to nourish.

274. 嫁 *kya*, (家 *kya*, a house, and the key 女 *nyu*, a woman,) to be married.

Paragraph 3d; page 20th.

275. 興 *hing*, (key 臼 *kyiu*, a mortar,) to raise, to stir up, to set in motion.

276. 讓 *yang*, (襄 *syang*, to take away, added to the key 言 *yen*, a word,) to prefer others, to give way; humble.

277. 貪 *than*, (今 *kin*, now, and the key 貝 *pöy*, a pearl,) covetous, avaricious.

278. 戾 *lee*, 犬 (*kyuen*, a dog, added to the key 戶 *hoo*, a door,) perverse, wicked, depraved.

279. 機 *kee*, 幾 (*kee*, a very little, added to the key 木 *moah*, wood,) a certain tree; object, design, intent.

280. 僨 *fun*, (賁 *pee*, to adorn one's self, and the key 人 *yin*, a man,) to frustrate, to overturn.

Paragraph 4th; ibid.

281. 堯 *Yao*, (key 土 *t'hoo*, the earth.) *Yao*, the sixth emperor of the Chinese, if *Fo-hi* be reckoned the first.

282. 舜 *Shun*, (key 舛 *chuen*, opposite,) a species of grass: also the emperor *Shun*, the successor of Yao.

283. 帥 *syah*, (𠂤 *tooi*, a heap of earth, and 巾 *kin*, a napkin,) a ruler; to rule, to lead an army.

284. 從 *tsoong*, (key 彳 *chhih*, a short step,) to follow, to imitate; the prep. from; see page 252.

285. 桀 *Kyeh*, (舛 *chhuen*, opposite, and the key 木 *moah*, wood,) crooked:

here, the name of the tyrant *Kyih*, the last of the *Hya* dynasty.

286. 紂 *Chew*, (key 寸 *chyuen*, an inch,) another tyrant, the last of the *Shyang* dynasty, upheld by *Wun-wang*, but dethroned by *Woo-wang* his son, A. C. 1121.

287. 暴 *pao*, (key 日 *yih*, the sun,) cruelty, oppression.

288. 令 *ling*, (key 人 *yin*, a man,) to command; an order.

289. 反 *fwan*, (key 又 *yeu*, again,) opposite; on the contrary.

290. 諸 ~~[illegible]~~ key 言 *yen*, a word,) all; before a substantive, the prep. toward.

291. 藏 *tshang*, (臧 *tsang*, modest, added to the key 艸 *tshao*, grass,) to hide, to cover.

292. 恕 *shyu*, (如 *yu*, like, as, added to the key, 心 *sin*, the heart;) candour, pity, to act toward others as to ourselves.

293. 喻 *yü*, (俞 *yu*, to respond, and the key 口 *khou*, the mouth,) to teach, to impart; to inform.

Paragraph 5th; page 218.

294. 桃 *Thao*, (兆 *chao*, a million, and the key 木 *moh*, wood,) a peach tree.

295. 夭 *yao*, (an oblique stroke on the key 大 *ta*, large,) tender: *yao yao*, pleasant, urbane.

296. 葉 *yeh*, (the key 艸 *ts'hao*, added to the obsolete character 枼 *yeh*,) a leaf.

297. 蓁 *tsuen*, (key 艸 *ts'hao*, grass,) flourishing, exceedingly luxuriant.

298. 歸 *kuy*, (key 止 *tchie*, to stay,) to return: *ya-kuy*, a woman's going to the house of her espoused husband.

299. 宜 *ee*, (且 *chyia*, again, and the key 宀 *myen*, a shed,) right, proper, &c.

Paragraph 7th; page 224.

300. 忒 *thah*, (弋 *yih*, to dart, added to the key 心 *sin*, the heart,) wrong, deficient.

301. 足 *tsoh*, (an element,) sufficient.

302. 法 *fah*, (去 *khyu*, to go forth, and the key 水 *shwui*, water,) a law, a statute.

SECT. X, *page 234.*

303. 老 *lao*, (an element,) old; also filial piety.

304. 恤 *sih*, (血 *hyuh*, blood, and the key 心 *sin*, the heart,) love, pity.

305. 孤 *kwo*, (瓜 *kwa*, a melon, and the

key 子 tse, a son,) alone; fatherless, an orphan.

306. 倍 p'hy, (咅 t'hee, to spit, and the key 人 yin, a man, double; different.

307. 絜 kyih, (契 khee, an agreement, and the key 糸 se, silk,) to consider, to weigh, to mark out as by a line.

308. 矩 kyú, (巨 kyù, great, large, and the key 矢 ch'hee, an arrow,) a square; to square: kyih-kyú, the rule of mutual equity.

Paragraph 2d: page 24th.

309. 左 tso, (ナ the obsolete ch tso, and the key 工 koong, art,) the left hand.

Paragraph 3d: ibid.

310. 只 chih, (八 pah, eight, added to the key 口 khou, a mouth,) only, then: see p. 195.

Paragraph 4th: page 25th.

311. 節 tsyeh, (即 tsih, immediately, and the key 竹 chooh, a bamboo,) a joint: to restrain; abrupt, high.

312. 南 nan, (key 十 shih, ten,) the south.

313. 山 shan, (an element,) a mountain.

314. 石 shih, (an element,) a rock, a stone.

315. 巖 yen, (嚴 yin, severe, added to the key 山 shan, a mountain,) a cavern, a chasm: yen-yen, gloomy, dreadful.

316. 師 sse, key 巾 kin, a napkin,) teacher, lord, ruler, &c.

317. 尹 Yuin, (a horizontal stroke placed across the key 尸 shee, a corpse,) a governor; to govern. The name of a minister employed by the emperor Syuen-wang; but highly odious to the people.

318. 具 kyù, (the key 八 pàh, eight,) to prepare: complete; all.

319. 倣 irr, (key 爻 ngao, to imitate,) the [illegible]

320. 僇 looh, (翏 lyeo, soaring high, and the key 人 yin, a man,) shame; ruin; to kill.

Paragraph 5th; ibid.

321. 殷 Yin, (key 殳 shyu, a staff,) abundantly; also the name of the province governed by T'hang, the founder of the Shyang dynasty, previously to his ascending the imperial throne; hence the dynasty often bears that name, as here.

322. 喪 sang, (the key 口 khóu, the mouth,) mourning; lost; death, fall, ruin.

323. 配 p'hy, (己 keé, self, and the key 酉 yoo, mature, complete,) to compare with, to equalize.

324. 監 *kyen*, (key 皿 *min*, a vessel,) to look, to examine; a mirror.

325. 易 *ee*, 勿 *woeh*, not, and the key 日 *yih*, a day,) originally *yih*, to change; but pronounced *ee*, it means easy.

Paragraph 6th; page 26th.

326. 土 *Thoo*, (an element,) the earth; land, territory.

327. 財 *tsai*, 才 *tsai*, ability, added to the key 貝 *py*, a pearl,) money, riches.

Paragraph 7th: ibid.

328. 爭 *tsung*, (key 爪 *chaò*, claws,) to quarrel, to contend, to litigate.

329. 施 *shee*, (key 方 *fang*, square,) to give, to diffuse; to excite, &c.

330. 奪 *tyeh*, (key 大 *ta*, great,) to take by force, to seize.

Paragraph 8th; ibid.

331. 取 *tchyu*, (key 耳 *urr*, the ear,) to take, to require, to exact.

332. 散 *san*, (key 攴 *phoh*, to touch lightly;) to disperse, to diffuse, to scatter.

Paragraph 9th; ibid.

333. 悖 *p'hy*, (孛 *peh*, a certain star, added to the key 心 *sin*, the heart,) to disturb; harsh, unreasonable.

334. 貨 *ho*, (化 *hwa*, to change, &c. added to the key 貝 *py*, a pearl,) to sell: to suborn; to obtain illegally.

Paragraph 10th; page 27th.

335. 常 *chhang*, (key 巾 *kin*, a napkin,) always, constant.

Paragraph 11th. ibid.

336. 楚 *Cho*, (key 木 *mouh*, wood,) anciently, a petty kingdom; now the province of *Hoo-kwang*.

337. 書 *shoo*, (key 曰 *yueh*, to say,) the general name for a book: *Shoo-king*, one of the Five *king*.

338. 寶 *pao*, (key 宀 *myen*, a roof,) a precious thing, the emperor's seal; to esteem precious.

Paragraph 12th; ibid.

339. 舅 *Kyeu*, (男 *nan*, a male, added to the key 臼 *khyeu*, a mortar,) a father-in-law; an uncle.

340. 犯 *fan*, 㔾 *tsyeh*, a joint, added to the key 犬 *khyuen*, a dog,) to oppose; here, a proper name.

Paragraph 13th: ibid.

341. 秦 *Chin*, (key 禾 *ho*, corn in the ear,) anciently, the name of a petty kingdom.

342. 誓 *shee*, (key 言 *yen*, a word,) league, covenant: *Chin-shee*, the title of a section in the 3d volume of the *Shoo-king*.

343. 若 *yŏh*, (key 艸 *ts'hao*, grass,) as; if, though.

344. 个 *kò*, (key 丨 *khyuen*,) a generic part. see p. 505.

345. 斷 *tuon*, (key 斤 *kin*, a weight,) to judge, to decide; *tuon-tuon*, perfect, upright.

346. 他 *t'ha*, (key 人 *yin*, a man,) the personal pronoun he; also another; see p. 300.

347. 技 *khee*, (支 *chee*, a branch, added to the key 手 *shyéu*, the hand,) skill, ability, &c.

348. 休 *hyeu*, (key 人 *yin*, a man,) eminent in virtue: *hyeu-hyeu*, enlarged, generous.

349. 容 *yoong*, (谷 *koh*, a valley, added to the key 宀 *myen*, a shed,) to receive cheerfully, to admit, &c.

350. 彥 *yin*, (key 彡 *yen*, a shed,) sensible.

351. 聖 *shing*, (呈 *chhing*, petition, added to the key 耳 *irr*, the ear,) a sage, a man possessing the highest degree of knowledge.

352. 啻 *t'hie*, (key 口 *khŏu*, a mouth,) only; at least.

353. 寔 *shih*, (key 宀 *myen*, a shed,) true, right, &c.

354. 孫 *suen*, (key 子 *tsé*, a son,) a grandson.

355. 黎 *lee*, (key 黍 *shoo*, millet,) black, dark: united with *min*, people, as *lee-min*, it means the common people.

356. 尚 *shang*, (key 小 *syao*, small, to add, as yet, a conjunction; see page 495.

357. 亦 *yeh*, (key 亠 *t'hyeu*,) also, a conjunction.

358. 媢 *mao*, (key 冒 *mao*, to cover, added to the key 女 *nyu*, a woman,) envy, jealousy, &c.

359. 哉 *tsai*, (key 口 *khŏu*, a mouth,) an interjective particle; see page 496.

360. 疾 *tsih*, (key 疒 *tsih*, disease,) to be sick.

361. 違 *wy*, (韋 *wy*, tanned leather, added to the key 辵 *khyoh*, irregular motion,) to refute, to oppose.

362. 俾 *pee*, (the key 人 *yin*, added to 卑 *py*, low,) to make; a causal.

363. 殆 *thai*, (台 *t'hai*, a certain star, and the key 歹 *tai*, bad,) to endanger.

Paragraph 14th; page 29th.

364. 惟 *wy*, (key 口 *khön*, the mouth,) only, &c.

365. 放 *fang*, (方 *fang*, square, added to the key 攴 *phoh*, to touch lightly,) to permit, to let go, to drive away.

366. 流 *lyeu*, (k. 水 *shöi*, water,) to flow out, to exile; *fang-lyeu*, to send into exile.

367. 迸 *p'hing*, (key 辵 *khyöh*, to expel,) to exile, to drive away.

368. 夷 *ee*, (弓 *koong*, a bow, added to the key 大 *ta*, large,) common, ordinary; the nations on every side of the Chinese are by them termed *ee*.

369. 同 *t'hoong*, (key 口 *khön*, the mouth,) the preposition with.

Paragraph 16th; ibid.

370. 舉 *kyu*, (key 臼 *kyeu*, a mortar,) to erect, to exalt, &c.

371. 退 *t'hooi*, (艮 *kin*, a limit, and the key 辵 *khyöh*, irregular motion,) to push back; retrograde.

372. 過 *kuo*, (咼 *wo*, a wry mouth, added to the key 辵 *khyöh*,) to transgress; to pass the due bounds, &c.

Paragraph 16th; ibid.

373. 拂 *fhooh*, (弗 *foh*, not, and the key 手 *shyöu*, the hand,) to refuse, to object, to oppose; contrary to.

374. 性 *sing*, (生 *sing*, birth, added to the key 心 *sin*, the heart,) nature.

375. 菑 *ts'hai*, (災 *tshai*, misery, added to the key 艸 *tshao*, grass,) a tree dried up, an unsuccessful work; deep misery.

376. 逮 *tei*, (隶 *tei*, attain, and the key 辵 *khyöh*, irregular motion,) to attain unto, to reach.

Paragraph 17th; page 30th.

377. 忠 *choong*, (中 *choong*, midst, added to the key 心 *sin*, the heart,) faithful; faithfully.

378. 驕 *kyao*, (喬 *kyao*, high, and the key 馬 *ma*, a horse,) proud; haughty, &c.

379. 泰 *t'hai*, (the key 水 *shöi*, water,) prodigious, arrogant; *kyao-t'hai*, exceedingly proud.

Paragraph 18th; ibid.

380. 寡 *kua*, (key 宀 *myen*, a shed,) little, few, a widow.

381. 舒 *shyüh*, (key 舌 *shea*, the tongue;) to extend, to widen; also to have enough.

382. 恆 *hin*, (亘 *king*, *syen*, to promulgate, added to the key 心 *sin*, the heart,) constant; continually.

Paragraph 19th; ibid.

383. 發 *fwäh*, (the key 癶 *poh*, to extend,) to throw forth, to raise, &c.

Paragraph 20th; ibid.

384. 府 *foo*, (付 *foo*, give, and the key 广 *yen*, shelter,) a camp, a palace.

385. 庫 *khoo*, (車 *kyu*, a carriage, and the key 广 *yen*, a shelter,) a repository: *foo-khoo*, a compound denoting a treasury.

Paragraph 21st; page 31st.

386. 孟 *Mung*, (key 子 *tsz*, a son,) great: also a proper name.

387. 獻 *shyen*, (key 犬 *khyuen*, a dog,) to offer something to a superior; *Mung-shyen*, a mandarine of Loo.

388. 畜 *tchyook*, (玄 *yuen*, dark, and the key 田 *thyen*, a field,) to nourish domestic animals.

389. 馬 *ma*, (an element,) a horse.

390. 乘 *shing*, (the key 丿 *phyeh*,) a chariot with four horses; to ascend.

391. 察 *tshah*, (祭 *tsee*, worship, and the key 宀 *myen*, a shed,) to examine.

392. 雞 *kee*, (奚 *kee* what? and the key 隹 *chooi*, a bird;) a hen.

393. 豚 *thoon*, (豕 *tchoo*, to tie, and the key 肉 *yooh*, flesh,) a small pig.

394. 伐 *fahh*, (人 *yin*, a man, and the key 戈 *ko*, to dart,) to strike or cut.

395. 冰 *ping*, (the key 冫 *ping*, frozen, and 水 *shooi*, water,) cold; ice.

396. 牛 *nyeu*, (an element,) a cow, &c.

397. 羊 *yang*, (an element,) a goat.

398. 百 *pah*, (key 白 *pah*, white,) a hundred.

399. 斂 *lyen*, (僉 *kyen*, all, added to the key 攴 *phoh*, touch lightly,) to receive, to entertain: *chyu-lyen*, rapacious.

400. 寧 *ning*, (key 宀 *myen*, a shed,) rather; to prefer.

401. 盜 *tao*, (key 皿 *min*, a vessel,) to steal; a robber.

Paragraph 22d; page 32d.

402. 務 *mooh*, (key 力 *lih*, strength,) strenuous endeavour.

403. 害 *hai*, (key 宀 *myen*, a shed,) to destroy.

404. 並 *ping*, (key 一 *yih*, one,) the conjunction and, &c.

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